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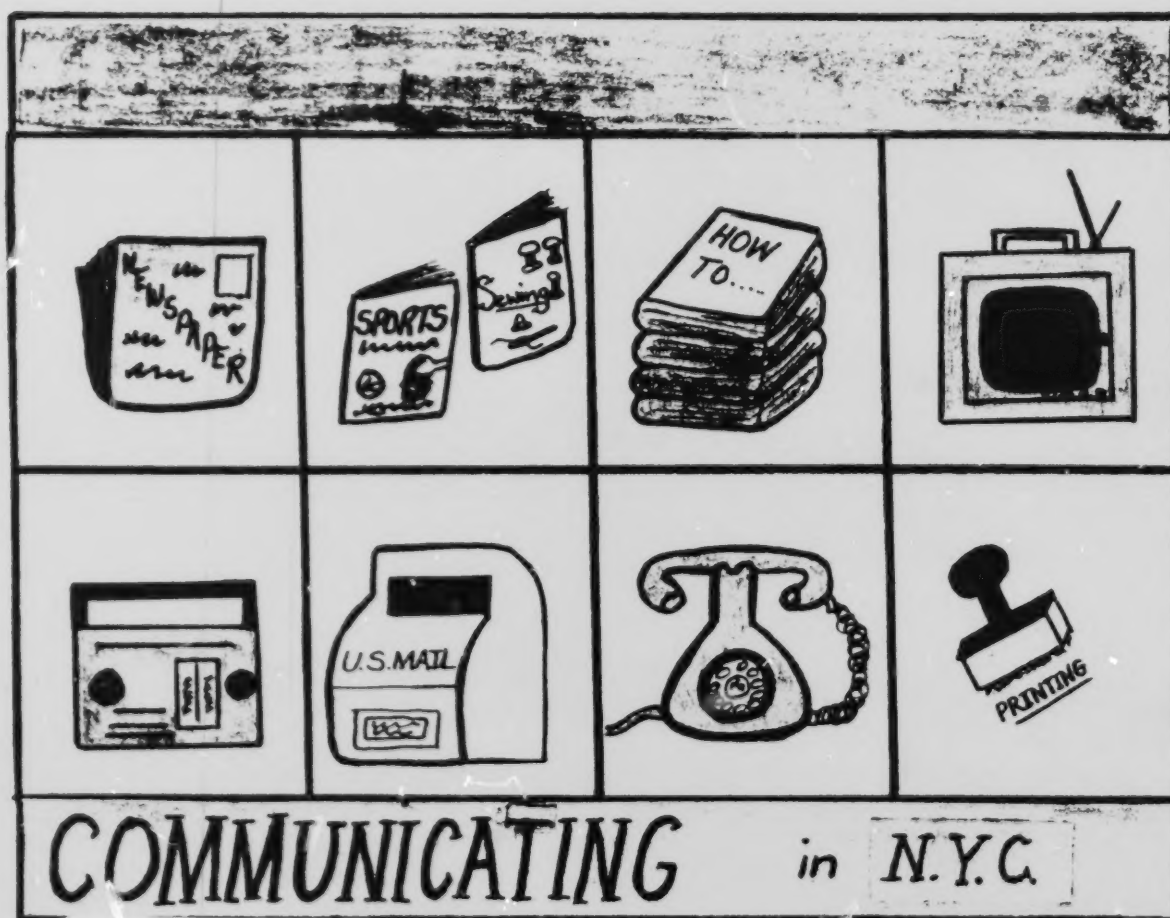
ABSTRACT

This booklet was developed by New York City junior high school teachers to help other teachers and students to explore various facets of communications and mass media. Media forms examined in a series of loosely structured lesson plans include telephone, television, radio, the postal service, newspapers, magazines, books, printing, and new communications systems being developed for the future. In addition, an extensive set of lessons and suggested activities is presented on the topic of advertising. The importance of all levels of communications and advertising is stressed throughout the booklet. Questions and activities are directed toward clarifying the students' relationship to the world through communication. (GC)

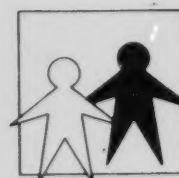
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WHO'S TALKING ? WHO'S LISTENING ?



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A.

COMMUNICATIONS AT A GLANCE

THE BIG PICTURE.

NYC is #1, the communications hub of the nation.

TELEPHONE.
70,000 Jobs

70,000 keep the phones buzzing; calls abroad have quadrupled since 1960 from 10 to 40 million yearly.

MEDIA: TV-RADIO.
15,000 Jobs

The major networks center here: CBS, NBC, ABC. 85% of America's prime-time shows are decided in a three-block radius on 6th Avenue. Who's listening? 60 million families average 7 hours on a winter day. Future: public role in media. Information: Television Information Office.

POSTAL SERVICES.
60,000 Jobs

60,000 people try to keep up with increasing daily volume of mail.

NEWSPAPERS.
20,000 Jobs

The big dailies are disappearing, but the NEWS still sells 2 million copies, and at least 50 local weeklies have sprung up. AP and UPI have news service headquarters here. Information: American Newspaper Publishers Association.

MAGAZINES.
20,000 Jobs

Many big ones are folding as postal rates rise. Small special ones are new: ESSENCE, MS., PEOPLE. Huge companies publish many: McGraw-Hill, Fawcett, Time-Life. Information: Magazine Publishers Assn.

BOOKS.

They survive, largely through paperbacks, book clubs, how-to-do-it books, textbooks, and status art books. Information: Association of American Publishers.

PRINTING AND PUBLISHING.
110,000 Jobs -- including Newspapers and Magazines

The second largest manufacturing business in the city is in a turmoil of technical change; jobs are good but declining, despite more printed words. Information: Printing Industries of Metropolitan N.Y.

ADVERTISING.
35,000 Jobs

Although the average ad agency in America employs only 3 people, giant agencies in NYC employ thousands. The nation's ad budget of \$22 billion goes first to newspapers (\$7 billion); then TV (\$3.5 billion); and direct mail (\$3 billion). Information: American Association of Ad Agencies.

THE INSIDERS:

Many thousands make a living communicating within all the other industries...trade, food, health, fashion, education, government...manning phones, writing newsletters, ads, etc.

THE JOB SCENE.

Announcers, writers, actors, photographers, and glamor jobs at the top for a lucky few. Supportive jobs are also part of the action: clerks, drivers, technicians, accountants, salesmen. Question: How will technology change the industry?

SKILLS WANTED.....Speaking, writing, typing, listening...and enthusiasm.



This booklet was developed by New York City teachers to help other teachers and students explore the worlds of communications around them.

All 8 million of us in New York City listen to and look at people who work in communications every single day. We are concerned with what they write and say because we are "consumers" of their news-programs, entertainment, and products they sell. And as citizens, we care about the delivery of information and entertainment.

Many of us care another way -- as people who now -- or hope to someday -- earn a living. One in ten workers in New York City is in a communications business...telephone, media, press, publishing, etc. Many more people communicate inside other industries. (Did you know that more annual reports are published than books?) In fact, every one who works has to write and speak and listen to get his job done.

"The ability to communicate, to say what you have to say clearly, is the biggest factor in job advancement. It is impossible to exaggerate the value of being able to communicate with co-workers, superiors, customers." This is the advice we hear from workers and employers all around us.

It's a communicating world. The more we speak and write, the better we'll get along. Everybody communicates...and communicating is everybody's business.

Turn the pages to meet people who work at communicating. We hope you will get to know some of them or people like them, invite them to class or go and visit them, get to know what they do and how they do it. Then you can plot your own career and communications lines.

The Telephone

Which would you choose?

1.

YOU MEET A GIRL AT A PARTY AND WANT TO SEE HER AGAIN THE NEXT NIGHT.

- A. WRITE HER A LETTER.
- B. PUT AN AD IN THE NEWSPAPER.
- C. CALL HER ON THE TELEPHONE.

2.

YOUR NEXT DOOR NEIGHBOR'S APARTMENT IS ON FIRE AND YOU WANT TO CONTACT THE FIRE DEPARTMENT.

- A. WALK 6 BLOCKS TO THE NEAREST FIRE HOUSE
- B. SEND THEM A TELEGRAM.
- C. DIAL "0" AND REPORT IT.

3.

YOU'VE MADE AN APPOINTMENT FOR TWELVE O'CLOCK AND YOU WON'T BE ABLE TO MAKE IT UNTIL TWO.

- A. HOPE THE PERSON WAITS FOR YOU
- B. RENT A HELICOPTER
- C. CALL UP AND TELL THE PERSON YOU'LL BE LATE



IN EACH CASE, IT'S OBVIOUS THAT YOU WOULD BE IN TROUBLE WITHOUT A TELEPHONE. WE ALL HAVE TO USE THE TELEPHONE FOR THINGS WHICH JUST CAN'T WAIT. THIS IS WHY THE TELEPHONE HAS BECOME SUCH AN IMPORTANT PART OF OUR LIVES. IN THIS CHAPTER, WE WILL LOOK AT THE TELEPHONE AND THE PART IT PLAYS IN COMMUNICATION.

"SHE ANSWERS CALLS FOR HELP"



adapted from an article by Jack Leahy,
N.Y. News, May 9, 1971.

In her "quiet way," Mrs. Bea Jackson of Queens has given more than 500 hours of her time to disturbed New Yorkers as a volunteer at the Help Line Telephone Center, 1 W. 29th St. As a "constructive listener," she has heard the problems of people who want to kill themselves, pregnant teenagers, lonely oldsters, alcoholics, dope addicts and the mentally ill.

"Constructive listening is a method we're taught," explains Mrs. Jackson, a retired school teacher who underwent a 55-hour training course before she was assigned to the center. "Basically, it means letting persons talk about their problems without saying too much of your own thoughts and words."

"Ofttimes, as caller keeps on talking he begins to see his own solutions to the problem at hand. If not, we try to help him to find a solution or we try to direct him to a hospital or to an agency or service where help may be offered."

Mrs. Jackson is one of the most active of 160 volunteers who answer calls 24 hours a day. (The number is: area code 212 686-3061.) Although she admits to having had generation gap problems of her own in raising her five children, Mrs. Jackson says she has little difficulty in establishing rapport with young callers.

"I do get very many teenagers on the Help Line," reveals Mrs. Jackson. "I don't know what the numbers are but quite a few unwed pregnant girls have called me because they were afraid to talk to their parents about it."



"Just the other day, a 13-year old youngster called about that. She had been messing around as she put it, with a 17-year old boy and now she was two months pregnant. I simply told her that she was really just a baby herself and that she should think the problem over and get the advice of others who were wiser than both of us. I then got out my referral book and recommended several places which she promised to call.

"Drugs, of course, are another big problem with the kids. This morning, I had a call from a high school girl who was on LSD. She was calling from a phone booth and I could hear other youngsters hollering at her to hurry up. We couldn't talk then so I got her to promise to call me back when she was alone. When she does, I'm going to put her on with some young man or woman who has kicked the drug habit. Usually a former addict can reach these kids better.

"For the most part," continues the grandmother or six, "kids seem to think I'm pretty understanding. I like people and I try to put myself in the caller's place. And I'm not shocked at anything they say, although I certainly would have been had I not taken the training course for this program. They prepare you for just about anything."

Mrs. Jackson took one of the 450 calls which Help Line received from potential suicides in its first year of operation.

"It was from a young man who had taken away his best friend's girl," she recalls. "As so often happens in life, the girl went back to the first boy and the caller felt he had nothing more to live for.

"I kept trying to talk him out of killing himself but I just couldn't get through to him. Finally, he hung up on me and went home to kill himself by inhaling the exhaust fumes from his car in an enclosed garage. He just made himself deathly sick, however, and called me later to say he had changed his mind."

Not every call to the Help Line Center is as dramatic as that. But big problem or small, Mrs. Jackson and her fellow volunteers are always available.

QUESTIONS FOR DISCUSSION

1. Why does Mrs. Jackson do a lot of listening and just a little talking?
2. Why do you think Mrs. Jackson took a job like this?
3. How can organizations like Help Line Telephone Center help people?

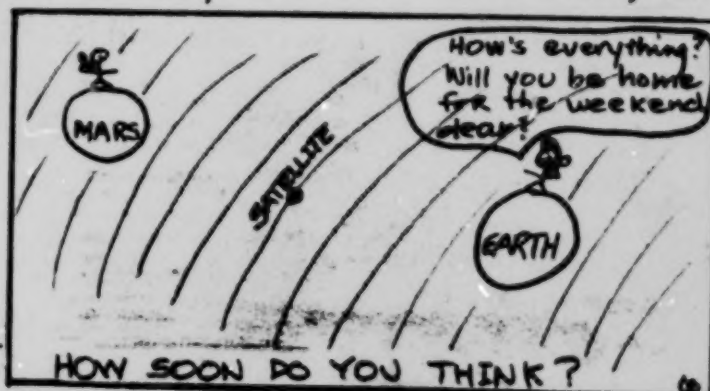
WORDS YOU NEED AS YOU READ

constructive listener
generation gap

VOICES IN SPACE

adapted from an article by Sanford L. Jacobs, WSJ,
January 31, 1973.

Today, companies are building satellites to improve communications. At present, communication satellites are used for international calls and messages. The new satellites will be used to improve national communications. That is, calls and messages in the United States.



One man said almost anything will be possible. He sees a man caught in a storm, miles from the nearest phone booth, taking a miniature phone from his briefcase and calling for help. This would be possible with national satellites.

Others have different opinions. Some people object to the high cost of building satellites, repair problems, and difficulties in transmitting (especially in bad weather). However, satellites will make phone calls and telegraph messages easier, faster and more dependable. In addition, long distance communication would be cheaper. Today, one reason why long distance calls are more expensive is the fact that much more equipment and time is needed for these calls. With satellite communication, the call is made by radio signals and the same equipment is needed for both short and long distance calls.

The satellites can be used to beam pictures over the telephone and will aid in the development of picture-phones. There are many companies working on other types of phones and message senders to be used by the satellites to improve communications.

The first satellite will be launched in mid-1974 and from that point on we will have entered a new age in telephone and telegraph communication. (Contact RCA Global Communications in N.Y.C. for more information).

QUESTIONS FOR DISCUSSION

1. Why are companies building communication satellites?
2. How can they improve communication by telephone and telegraph?
3. Why will long distance calls be cheaper?

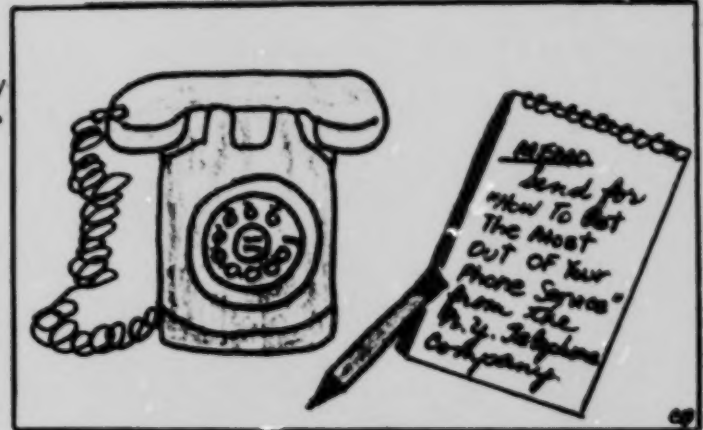
WORDS YOU NEED AS YOU READ

satellite
international
national
equipment
radio signal

HOW TO CUT YOUR PHONE BILL ... WITHOUT SCISSORS!

*adapted from an article by Grace Lichtenstein,
New York Times, 11/30/72.*

Throughout the United States today the cost of just about everything, including telephone service, is going up. The New York Telephone Company is aware that people are finding it harder and harder to stretch their dollars and so they are trying to help people in the one area which they know the most about...telephone service.



The phone company found out that very few people really understand how much a telephone costs and what choices they have for saving money.

In order to help people better understand what the costs are, the N.Y. Telephone Company has printed lots of little booklets with important and useful information.

Probably their most important booklet is How to Get the Most Out of Your Phone Service.

I learned many interesting things which will help cut my phone bill down. Here are just a few things you can do to cut your family's phone bill.

1. If you get a wrong number, call the operator right away. If you do, you'll get credit for the call. If you don't, you'll have to pay once for the wrong number and again for the right number. Make sure to tell the operator what wrong number you got the first time.
2. Some people need an unlisted telephone number for various reasons. But if you have one now, and think you can live without it, you'll save .93¢ a month.
3. Find out what a message unit is. This is how the phone company figures out your bill. It costs different numbers of message units to call different places. The phone company has a good booklet telling you all about this. (Call 811 and ask them to send it to you).

4. Something important to remember...when you call somebody outside the one message unit calling area (you can check this with your operator), you pay a basic rate for the first 3-5 minutes. After that, you pay for as long as you talk. The longer you talk, the more you pay.
5. If you lose a dime in a pay telephone, call the Operator ("0"). Give her the number of the pay phone, your name and address, and she will mail you a credit.
6. Color phones, skinny phones, phones that light up and phones with buttons instead of dials are nice, but they cost extra money. Find out what they cost before you decide whether you want one.
7. If you have to call someone really far away, ask the operator when it costs the least. There are different rates for different times of the day.
8. Direct dial calls are cheaper. If you use the operator to call "collect", "person-to-person", or "hotel operators", it costs more.

These are just a few of the helpful hints. Call 811 or go to your telephone office and get a copy of their free booklet How to Get the Most Out of Your Phone Service for some other good ways to save money.

THINGS TO DO

1. Bring in a phone bill from home. Compare them and figure out what all the charges are for.
2. Figure out how you can save money on your family's phone bill.

THIS IS A

7.
COMMUNICAT
WORLD

Here's a list of telephone jobs. Men and women are welcome to apply for any of them. Applicants who qualify will be selected for employment without regard to sex, race, color, age, religion, or national origin.

THE REPRESENTATIVE

This is a job for anyone who enjoys responsibility, who can handle business contacts with customers by telephone, by mail, face-to-face . . . with poise and diplomacy.

THE OPERATOR

The voice of the company and a friend in need to customers who require assistance making local and long distance calls, finding telephone numbers . . . even help in emergencies.

THE LINE JOB

For those who enjoy the outdoors, this job involves: the building and repair of pole lines; pulling cables through underground street ducts and manholes; fastening telephone cables on terminals in buildings and on poles.

THE FRAME JOB

Involves working with other craft men and women to connect and maintain service — run wires; solder connections whenever telephone service is installed or changed. Frame men and women also find and correct central office troubles.

THE CABLE SPLICER AND HELPER

This is where the action is — down in the cable vaults and up along pole lines. Duties include the care and operation of specialized equipment, portable pumps, blowers, lights, propane stoves and torches.



THE COIN TELEPHONE COLLECTOR

In whom we trust, for the job involves collecting company revenue from coin telephones in offices, shops and other public places.

THE CLERK

These duties are many and varied, depending on the needs of the department. A clerk might be a receptionist or operate a calculator, microfilm or other machine.

THE INSTALLER

This job offers versatility of assignment and demands versatility of performance. The installer represents the company when connecting telephone equipment in customer's homes and offices.

THE STENOGRAPHER AND TYPIST

The stenographer, whose job is the first step toward secretarial work, takes and transcribes dictation. The typist uses up-to-date equipment in typing essential reports, letters, multi-copy forms.

THE SWITCHING JOB

For the technically minded, this job involves working on electro-mechanical or electronic equipment in one of New York Telephone's central offices. Switching technicians perform circuit analysis, locate troubles in equipment at automated switching centers, and make adjustments after troubles have been located.

...AND YOU CAN HELP IT HAPPEN!

WHAT'S IN IT FOR YOU?

Right from the start there's . . .

- Good pay with regular and frequent increases.
- 15 paid holidays.
- Paid vacation — 1 to 5 weeks, depending on length of employment.
- Bonus plan — to help you further your education.
- Profitable savings plans — for "rainy days".
- Health and emergency dental benefits.
- Life insurance.
- Paid sick leave.
- Pension plan for qualified dependents.
- Accidental death and disability pay.
- 401(k) plan for service as long as 10 years.
- Flexible work schedule.
- Free medical payments.
- Free dental, vision and more.
- And much more.

EXPERIENCE?

It's built into the job. Since all jobs require training (and some special instructions), you'll be trained on the job while you work. You'll receive your pay check each week whether you're learning or working.

If you're interested in a specialized job, then naturally you must have that particular skill. For instance, if you want to be a steno, you must know how to type. Or, for some of our technical jobs, a knowledge of basic electronics is necessary.

Here's a list of telephone jobs. Men and women are welcome to apply for any of them. Applicants will be considered for employment without regard to sex, race, age, religion or national origin.

	<u>Manhattan, Bronx Brooklyn, Queens</u>		<u>Staten Island, Westchester Rockland, Nassau, Suffolk</u>	
	<u>Start</u>	<u>Top</u>	<u>Start</u>	<u>Top</u>
The Representative	\$137.50	\$170.50	\$130.00	\$170.50
The Operator	\$116.50	\$148.50	\$113.50	\$148.50
The Coin Collector	\$140.00	\$180.00	\$137.00	\$180.00
The Clerk and Typist	\$113.50	\$146.50	\$111.50	\$146.50
The Stenographer	\$122.50	\$146.50	\$120.50	\$146.50
The Installer	\$140.00	\$232.00	\$137.00	\$232.00
Frame Job	\$140.00	\$196.50	\$137.00	\$196.50
Splicer, Switching	\$140.00	\$235.00	\$137.00	\$235.00

Employees working in Manhattan, Bronx, Brooklyn and Queens are paid a city allowance of \$9.00 per week for time actually worked. This is in addition to the salaries listed above.

New York Telephone

AN EQUAL OPPORTUNITY EMPLOYER

DATE

WHAT DO YOU SAY AFTER YOU SAY HELLO?



Would you know how to get started getting a job? The telephone can help a lot if you know how to use it. Many people have missed out on jobs because of "phone fright". Why not start practicing now.

What are the first things an employer might want to know about you?

What are the first things you'd want to know from an employer?

Compare your ideas with the following:

WHAT AN EMPLOYER WANTS TO KNOW ABOUT YOU	WHAT YOU WANT TO KNOW FROM AN EMPLOYER
Who you are, your name_____	Do you have openings now*_____
Your age_____	What kinds of jobs_____
How many years of school_____	What do they pay to start_____
Where you live_____	Do I have to take a test_____
How did you hear about company_____	Can I come for an interview_____
Have you worked before_____	When_____
Have you a skill (typing, drafting, selling, etc.)_____	Where_____
	(*If no job is available now, will you send an application for the future).

Now pick a partner and sit back to back. One person is seeking a job by phone, the other answers the phone for the employer. Start with hello, and then what do you say?

The class checks off on the list above the information exchanged. Has the applicant given enough information? Asked for enough information? Does he or she get an interview?

WHEN YOU GO FOR AN INTERVIEW YOU CAN EXPECT TO FILL OUT AN EMPLOYMENT APPLICATION FORM -- PAGE ONE OF MOST FORMS LOOKS LIKE THIS:

APPLICATION FOR EMPLOYMENT

QUALIFIED APPLICANTS RECEIVE CONSIDERATION FOR EMPLOYMENT WITHOUT DISCRIMINATION BECAUSE OF RACE, RELIGION, COLOR, NATIONAL ORIGIN, AGE OR SEX.

IT IS UNDERSTOOD THAT IF EMPLOYED, FALSE STATEMENTS ON THIS APPLICATION SHALL BE CONSIDERED SUFFICIENT CAUSE FOR DISMISSAL

CONDITIONS OF EMPLOYMENT ARE STATED ON PAGE 3, PLEASE NOTE CAREFULLY BEFORE YOU SIGN THIS APPLICATION

PLEASE USE INK AND PRINT ALL INFORMATION

DATE _____

(MARRIED WOMEN GIVE HUSBAND'S LAST NAME, MAIDEN FIRST NAME AND MAIDEN LAST NAME)						SOCIAL SECURITY ACCOUNT NO.			
PRINT NAME IN FULL									
LAST		FIRST		MIDDLE					
ADDRESS						TELEPHONE NUMBER			
STREET AND NO.		CITY		STATE		ZIP CODE		AREA CODE	
IN CASE OF EMERGENCY NOTIFY						TELEPHONE NUMBER			
NAME		ADDRESS (INCLUDE ZIP CODE)				AREA CODE			
KIND OF WORK DESIRED		WHAT OTHER WORK CAN YOU DO		SALARY OR WAGES EXPECTED					
WHAT PROMPTED YOUR APPLICATION		ADVERTISEMENT ☐		AGENCY OWN ACCORD ☐		OTHER ☐			
WERE YOU EVER EMPLOYED BY THIS COMPANY		NO ☐ YES ☐		WHERE		CITY AND ORGANIZATION		FROM TO	
ARE YOU ENTERING ACTIVE DUTY WITH THE ARMED FORCES SOON DUE TO RECENT ENLISTMENT, NOTICE OF INDUCTION OR SPECIFIC ORDER TO REPORT FOR SUCH DUTY?						NO ☐ YES ☐		PLEASE CHECK IF YOU ARE A NONIMMIGRANT ALIEN ☐	
SCHOOL RECORD INCLUDING PRESENT ATTENDANCE									
KIND	NAME AND LOCATION OF SCHOOL	SCHOOL YRS. COMPLETED	YEAR GRADUATED	COURSE TAKEN	FROM		TO		DEGREE
					MO.	YEAR	MO.	YEAR	
ELEMENTARY				XXXXXX					XXX
SECONDARY									XXX
VOCATIONAL OR BUSINESS									XXX
JUNIOR COLLEGE									
COLLEGE OR UNIVERSITY									
CORRESPONDENCE SCHOOL									XXX
OTHER STUDIES OR GRADUATE WORK									
SUBJECTS OF SPECIALIZATION									
HAVE YOU EVER BEEN CONVICTED OF ANY VIOLATION OF THE LAW (CIVILIAN OR MILITARY) OTHER THAN MINOR TRAFFIC VIOLATIONS? (ANSWER "YES" OR "NO" IF "YES" EXPLAIN FULLY.)									

SOME IMPORTANT NUMBERS YOU MIGHT WANT TO KNOW

0 1 2 3 4 5 6 7 8 9

<u>Police Emergency</u> <u>Fire</u> <u>Ambulance</u> (911)	New York City has combined all of these three problem numbers into one. If you dial "911" you can be sure to get emergency help. But remember "911" is only for emergencies.
<u>Doctor</u> Manhattan — 879-1000 BRONX — 328-1000 BROOKLYN — 771-8800 QUEENS — 268-7300	If you have an emergency and cannot get your own doctor.
<u>Poison Control</u> 340-4494	If someone has taken poison, you can get advice as to what to do.
<u>Telephone Repair Service</u> (611)	When your phone is broken, you usually want it repaired quickly. Call the phone company and they'll do what they can to help you.
<u>N.Y. State Attorney General</u> (498-4141)	If you feel you've been cheated in a business deal, you can get some good advice here.
<u>Help Line - Dial-A-Shoulder</u> (686-3061)	They answer calls about pretty much any problem. See article on page before.

Television

SOME PEOPLE CALL IT THE "IDIOT BOX," OTHERS SAY IT'S BEEN THE BEST INVENTION SINCE THE WHEEL. WHATEVER THE CASE MAY BE, TELEVISION HAS BECOME AN IMPORTANT PART OF THE LIVES OF MANY AMERICAN FAMILIES.

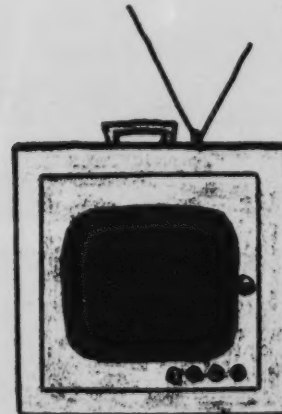
THERE ARE MORE THAN 60 MILLION HOMES IN AMERICA WITH ONE OR MORE TELEVISION SETS. MILLIONS OF HOURS ARE SPENT BY PEOPLE EACH DAY WATCHING TELEVISION. UNLIKE NEWSPAPERS, MAGAZINES, BOOKS OR EVEN RADIO, TELEVISION IS A VERY NEW INDUSTRY.

TELEVISION SEEMS TO BE ONLY BEGINNING TO DEVELOP. THINGS LIKE CABLE TV, PAY TV, AND "FREE ACCESS" TV ARE ONLY BEGINNING TO TAKE SHAPE. YET, TELEVISION IN ITS PRESENT FORM IS A BIG ENOUGH INDUSTRY TO HAVE VERY BIG PROBLEMS.

LET'S SEE WHERE THEY'RE AT AND LOOK A BIT AT WHERE THEY'RE GOING.

1946 -	7 television stations
1956 -	511 television stations
1966 -	714 television stations
1970 -	1,000 television stations

TELEVISION INFORMATION OFFICE



TV is big in our lives.
Is there a TV word for every letter of the alphabet? Write out the alphabet and put in a word for as many letters as you can. Then compare below.....

Put Them All Together They Spell Television

By ROBERT LARSON and DAVID KYNON

A is for Announcer, who always says "Hi!"
Then shows you the package and tells you to buy.

B is for Barker, that lovable bigot.
Some folks can't stand him, but eyes more dig it.

C is for Cigarettes, now off the air
(A source of great comfort to Smokey the Bear).

D is for Detective.
They all seem defective.

E is for Election, that quadrennial race.
When even the loser puts on a good face.

F is for Films, a parade of great hits,
Chopped and "adapted" in 12-minute bits.

G is for Game Show with prominent banners
That identify all of those second banners.

H is for Household, including your pet
Who's included in surveys as "watching the set."

I is for Intrigue, domestic and foreign.
The guys are like Bogey, the women like Lauren.

J is for Joke. If it's one that you know,
The gag is a spin-off from somewhere else.

K is for Kiddies, who won't be deceived:
"They know that the batteries aren't included."

L is for Laugh Track, as complex as Bach.
For every slight sight gag, a thunderous yuck.

M is for Migraine and Margarine and Mild.
The products are bold and the promises wild.

N is for Nielsen—aye, there's the rub!
Ever meet a "Nielsen family," bub?

O is for Option. It suddenly stops
When the star or show has a rating that drops.

P is for Product, and selling's the game:
The boxes are different, the contents the same.

Q is for Quiz Show, where riches await.
The contestant who knows his own name or the date.

R is for Repairman, who makes your heart stop
When he says, "It'll have to go down to the shop."

S is for Sitcom, with insights astute:
Daddy's a dum-dum, the Nazis were cute.

T is for Talk Show. Yackety Yack.
Yackety Yackety. We'll be right back.

U is for Used-Up, a pretty good label
For the stuff they stash in the re-run stable.

V is for Vietnam, "the living room war,"
Held over this season, with options galore.

W is for Western, the home of the horse,
Where the marshal is kind and the heroine's coarse.

X is the brand with inferior flavor.
To the rescue, then, comes the sponsor's life saver.

Y is for Yawn, a reaction quite common.
In overviewed persons, both Herren and Damen.

Z is for Zoltan or Zorach
or Zlud—
Those fiends on the Late
Show, all thirsting
for blood.

September 24, 1972

VARIETY

Wednesday, January 10, 1973

TV Series Season-To-Date Ratings

(Compared With 1971-72 Averages)

Rank	Series	Season- To-Date (Thru Dec. 24)	'71-72 Season (From to II April)
1.	All in the Family (CBS)	32.7	28.4
2.	Marcus Welby (ABC)	26.7	27.8
3.	Sanford & Son (NBC)	25.5	25.2
4.	Bridget Loves Bernie (CBS)*	25.2	—
5.	ABC Sunday Movie	24.5	20.9
6.	Maude (CBS)*	24.4	—
7.	Hawaii Five-O (CBS)	24.3	23.2
8.	Gunsmoke (CBS)	23.7	25.9
9.	NBC Sunday Mystery Movie	23.5	23.2
10.	Flip Wilson (NBC)	23.4	22.2
	Ironsides (NBC)	23.4	22.8
12.	ABC Tuesday Movie of the Week	23.1	25.5
13.	Cannon (CBS)	22.9	19.7
14.	World of Disney (NBC)	22.5	21.5
15.	Mary Tyler Moore (CBS)	22.2	23.5
16.	Adam-12 (NBC)	22.1	23.7
	Here's Lucy (CBS)	22.1	23.9
18.	NBC Saturday Movie	21.2	18.4
19.	NBC Monday Movie	20.9	18.8
20.	NFL Football (ABC)	20.7	20.8
21.	The FBI (ABC)	20.6	22.2
	CBS Thursday Movie	20.6	18.9
23.	NBC Wednesday Mystery Movie*	20.3	—
24.	Medical Center (CBS)	20.2	23.4
25.	ABC Wednesday Movie of the Week	20.1	17.0
26.	CBS Friday Movie	20.0	18.4
27.	Bob Newhart (CBS)*	19.9	—
28.	Partridge Family (ABC)	19.9	22.4
29.	Doris Day (CBS)	18.8	21.2
30.	Little People (NBC)*	18.5	—
31.	The Rookies (ABC)*	18.4	—
32.	Paul Lynde (ABC)*	18.3	—
33.	Carol Burnett (CBS)	18.2	21.2
34.	Room 222 (ABC)	17.8	19.6
35.	Laugh-In (NBC)	17.7	21.4
36.	Love American Style (ABC)	17.6	19.2
37.	New CBS Tuesday Movie	17.5	19.7
38.	The Waltons (CBS)*	17.2	—
39.	Bonanza (NBC)	17.1	21.7
	Mannix (CBS)	17.1	24.7
42.	Odd Couple (ABC)	17.1	18.7
43.	Sonny & Cher (CBS)	17.0	20.1
44.	Brady Bunch (ABC)	16.9	19.3
	Ghost Story (NBC)*	16.9	—
45.	Mission: Impossible (CBS)	16.8	19.3
	Mod Squad (ABC)	16.8	21.2
47.	Temperatures Rising (ABC)*	16.7	—
48.	Dean Martin (NBC)	16.6	18.8
49.	Owen Marshall (ABC)	16.4	17.0
50.	Search (NBC)*	16.3	—
51.	Mash (CBS)*	15.9	—
52.	Bill Cosby (CBS)	15.3	—
53.	Bold Ones (NBC)	15.0	19.2
54.	Banyon (NBC)*	14.6	—
55.	Sandy Duncan (CBS)*	14.6	23.8
	Dick Van Dyke (CBS)	14.5	21.4
57.	Julie Andrews (ABC)*	14.4	—
58.	Streets of San Francisco (ABC)*	12.3	—
59.	Night Gallery (NBC)	12.6	18.3
60.	Anna & the King (CBS)*	12.4	—
	The Men (ABC)*	12.4	—
62.	Sixth Sense (ABC)	11.8	14.8
63.	Alias Smith & Jones/Kung Fu* (ABC)	10.2	16.1
64.	NBC Reports/America (NBC)*	9.2	—

* New Show

Bold Face — Cancelled Show

WHAT ARE PEOPLE WATCHING?

This chart shows the most popular TV shows to the end of 1972.

What subjects were the most popular?

Comedy Sports
Mystery Crime
Medical News

Find out which programs have been dropped. Why do you think they didn't make it? Are there new programs for this list?

Variety plans a new report like this every January. Look this up in Variety and compare with last year's ratings.

The rating figure is complicated and based on number of TV sets, sets in use, and share of audience. If you understand baseball ratings, you may be able to figure it out. A rating company, such as Nielson may help you.

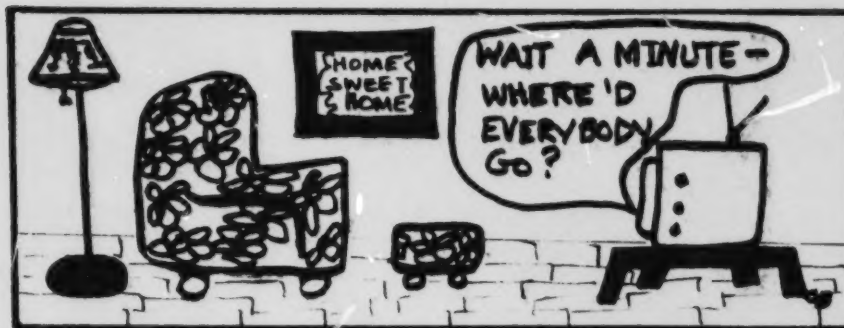
The important thing is not the number of your rating, but whether you beat out your competition.

Who really decides what is shown on TV?

The networks? The sponsors?

Since they follow the ratings so closely, the people who decide are -- Who? You?

HERE TODAY, GONE TOMORROW ?



Rating television shows is a very difficult business. If you are one of the large rating companies, like Nielsen, you have the power to make or break any television show. The large television companies like ABC, NBC and CBS use ratings to decide which shows to keep on television.

Television companies want their shows to attract the largest numbers of people possible. They use the rating companies to tell them approximately how many people are watching their shows. This might seem like an impossible job but the rating companies feel they do it very well.

What they do is choose a very small number of families (compared to the total who watch TV) which they feel represents all of the American families who watch TV. These families are very carefully chosen. Families with 1 child, 2 children or maybe none. They choose families who live in cities, suburbs and rural areas... on the east coast, west coast and in the middle. Then a little box is installed on the television set which tells them what shows people are watching. Or they may ask the people to keep a diary of everything they watch. The names of the families are kept secret so that no one will be able to tell these people what to watch.

At the end of a week these rating companies gather the information from the families about what they did or did not watch on TV, and then figure out what all the people in America watched on television based on this information. They then sell this information to the television stations who use it to decide what shows to cancel, continue, or maybe change time slots.

Some shows have gone off the air in just a few weeks because it was reported that there were a small percentage of people watching a show. Some shows are popular one year and not the next year. And some shows are popular for a long time and all of a sudden the public gets tired of them.

Many people inside and outside television wonder how accurate these ratings really are. However, until somebody can figure out a better way, it seems as if ratings will continue to decide the future of many TV shows.

BRAIN BUSTERS

1. Why do rating companies have a lot of power?
2. How do rating companies decide how many people are watching a particular show?
3. Why do TV companies worry about how many people are watching their shows?

THINGS TO DO

1. Look up the recent ratings of your favorite show or a very popular show like "Sanford & Son", "All in the Family", "Mary Tyler Moore" or a major sporting event and see if the class agrees with these ratings. Compare them with the ratings of your own polls.
2. Have the class develop their own rating system which might be included as a weekly portion of a school newspaper.
3. Have students develop their own rating system for the entire school on a representative basis.

Further Research

If you want to know more about ratings, contact the Television Information Office for booklets about ratings.

TV:

If you can't find law and order anywhere else, you'll find it on the tube



TELL IT LIKE IT IS

By DUNAGIN



"This stuff is pretty adult. Isn't there anything on with some violence in it?"

How TV can trigger violence in children

Violence Down a Bit On TV Nets

PHILADELPHIA — Violence dropped 1972 network television average viewer some violence programs cartoon by

Television

Illustrated by Charles Haas

Lap It Up, Kiddies, It's Bad for You

By JOHN

The Children's Hour: TV Moves to Upgrade Youngsters' n

DOCTOR TERMS TV HARMFUL TO YOUNG

WASHINGTON, Nov. 8 (UPI) — A Harvard pediatrician testified that television bombing with exhausting ends, fears

et public-TV's WC on. The preside harren. Startin ing, the gre sed from ss-small / ions

Pity the poor children

DAVIS' television on the commercial net has been under fire for a long time. P reful guidance by parents a child at. Of course, there adoring, favor ighlighted Screen

A BIG DEBATE RAGES...DOES TV VIOLENCE MAKE FOR MORE CRIME?
WHAT DO YOU THINK?

1. Does violence on TV make us more violent? Or do we get rid of our violent feelings by watching crime shows?
2. What would people need to study to find out whether TV makes us more violent -- about who watches TV? about who commits crimes?
3. You are asked to write a law regulating violence on TV.
 - a) How many crime shows would you allow on each channel?
 - b) At what time of day may they be shown?
 - c) Does it matter if the good or bad guys win?
 - d) Can guns, knives, torture be shown?
4. How much should be decided by law? How much by what people want to see?
5. Have a debate...pro and con regulating violence on TV.

What's TV All About— Fun, News or Service?

Study a TV schedule for a channel for an evening.

Make a check for each program in one of the columns on the right.

Is there a good balance?
What do you think should be offered?
What programs do you watch?
Do you choose a good balance?

CRIME	FUN	NEWS	SERVICE*

*Information, Education

WHAT'S HAPPENING IN T.V.?

Since T.V. first became a part of American life in the early 1950's, people have been busy trying to figure out what else the T.V. industry can do to provide the best in culture and education as well as entertainment to the public. Many interesting ideas have come and gone, and a few remain.

You who are students today will be involved in deciding how T.V. will come into your lives and homes, so why not start now looking at some choices:

CASSETTE T.V.

Cassette TV will allow you to take the same kind of plastic case that you now can use in a recorder and put it into your TV. You'll be able to pick the movies you want to see at home and watch them whenever you want. The possibility of the millions of dollars which can be made by selling the cassettes has got people in the industry very excited. Though it looks like cassette TV will soon become a part of many American homes, there are some problems:

1. A player has to be made which is cheap enough that people can afford to use it.
2. The cassette companies have to get permission to sell certain movies, etc.

QUESTIONS FOR DISCUSSION

1. Can you think of some other uses for cassettes and television?
2. Why do you think the cassette companies will have to pay for permission to use certain films?

1.

CABLE T.V.

Dozens of TV channels sending different kinds of entertainment, personal advice and other special programs may soon be altering American life.

The day of the "electronic home," wired for all kinds of television, voice and data services, is drawing nearer.

Experts are now predicting that, by the year 1980:

- As many as 60 per cent of all American homes will be capable of tuning in programs on any of 40 television channels.

- The way will be cleared for individuals to watch not only a wide range of regular television entertainment, but also to receive many varieties of educational instruction, a choice of sporting events specially selected for their area, advice on health care, and numerous other services.

- It will be possible to communicate from home to broadcasters, allowing a shopper to sit in an easy chair and order merchandise shown by stores on special programs. Children confined to bed will be able to communicate with teachers and classmates over two-way TV.

- Businesses are to be able to transmit all sorts of information from office to office by special data circuits hooked up to television sets.

Progress report. These and many other developments are considered probable because of the growth of cable television systems, usually referred to as CATV. Currently, between 5 and 6 million homes in several thousand localities have CATV. This means they subscribe to a system that brings television signals into the home by coaxial cable, replacing antennas on sets or rooftops. At present, this mainly allows subscribers, at a cost of \$5 to \$8 a month in most communities, to receive programs not offered by local television stations.

CABLE TV's GROWING AUDIENCE



U.S. NEWS & WORLD REPORT, Jan. 3, 1972

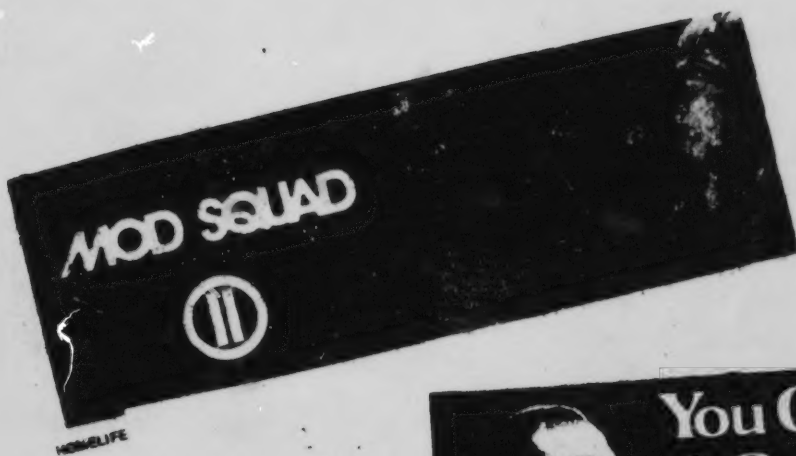
QUESTIONS FOR DISCUSSION

1. Why does Cable TV use cables instead of roof antennas to bring in their programs?

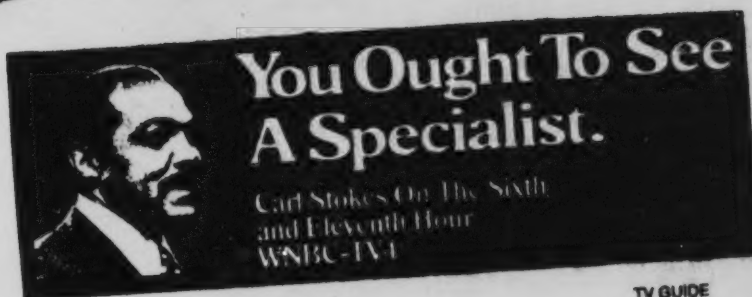
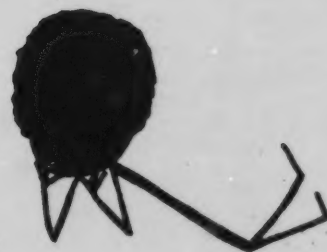
3.

PAY T.V.

Pay TV is a little different from cable TV or cassette TV but combines the idea of both. Pay TV programs will be broadcast over a regular, but new TV station. The viewer, if he chooses to, can watch a program by advising the company and being billed later. He does not have to buy an adapter for his set and does not have to buy the program, but unlike cable TV, he must pay for each program he chooses to watch.



HOMELIFE



TV GUIDE

YOU ON T.V.?



adapted from an article
in Newsweek, 1/3/72.

A new term has entered the television industry -- "free access." The idea is simple: free air time is set aside for ordinary people like you and me to put programs on television. New York City has two free or public access channels -- C and D.

There are problems to start with... The first is that these channels are on Cable TV and people must pay for cable service. The two companies that sell Cable TV are Teleprompter and Sterling.

The second problem is that people need help in creating TV programs. An experiment called Open Channel was formed to provide this help. Its programs have covered political, cultural and social issues and have

ranged from Boy Scouts to local supporters of black militant Angela Davis. They helped a church group produce a documentary for \$600 that would have cost \$15,000 on regular TV. Open Channel also helped Haaren and George Washington Annex High Schools develop programs, and train students at P.S. 145 on Manhattan's West 105th Street.

A third problem facing free access is the lack of public awareness. Most people do not know that free access is available for their use. The cable TV operators are in a limited area and many people, including the above church group, do not have it. Therefore, they cannot see the programs they make.

Public access TV should have a lot going for it. The law mandates channels for public use and requires operators to provide free cable hookup for public institutions that request it. Foundations have been giving support to Open Channel and other public access groups. A volunteer talent pool of producers, directors and technicians have been helping in training and production. But even with foundation money, Open Channel and others are always short of money. Many think a system should be set up possibly by taxing cable TV companies to make money available to free access organizations and groups who want to produce shows.

Free access TV is an exciting idea which, if it can overcome the problems, could be very important in our future.*

BRAIN BUSTERS

1. Explain the meaning of free access.
2. How does New York City law help free access TV?
3. Explain the problems of free access.
4. If you had the chance, what kind of programs would you make?
5. "Free access is the greatest idea in TV today." Do you agree or disagree? Why?

WORDS YOU NEED AS YOU READ

free access
 experiment
 non-profit
 broadcast
 public-service
 subscribers
 public institutions
 foundations
 volunteer

*You can produce your own TV program for voter registration, health education, you name it -- whatever has interest for a community -- free of charge. Production facilities, and advice in preparing a TV program are yours through PUBLIC ACCESS CHANNELS. Contact Don Jackson, TelePromTer Manhattan Cable TV, 1365 St. Nicholas Avenue, New York, New York 10033, or phone 928-5179.

EENIE MEENIE MINIE MOE!

You are the executive at the television station with responsibility for getting sponsors for TV programs. (The programs under consideration are listed on the next page).

You should be ready to answer...

1. Which program or programs would you recommend to each sponsor?
2. Why would the program be suitable for them?
3. When do you plan to schedule each program. (Make a table of time and day).
4. How many weeks will it run?
5. Who do you think the audience will be?
6. How much would the sponsor have to say about each episode?
7. What possible problems might arise? How would you deal with them?

POSSIBLE SPONSORS

1. All-World Airlines
2. Shimmer Lipstick
3. Griff After Shave Lotion
4. Martex Toy Company
5. York Automobile Company
6. Brite Soda Company
7. Good-O-Cereal Company
8. Mission Shampoo Company

PARTS THAT MEMBERS OF CLASS CAN PLAY

TV Executive

Staff members who help with presentation

- . receptionist
- . producer
- . director
- . market researcher
- . writer
- . actors
- . music director

Representatives for each sponsor

Television Show #1

AIRPORT ALERT

The show takes place at Kennedy Airport. Each week there is an exciting story about events at the airport. For example, a hijacking, a bomb threat, a rescue after a crash landing.

Stars: Dennis Weaver
Lee Majors

Television Show #2

ASSIGNMENT: CRIME

A world-wide crime fighting unit takes on special assignments too difficult for local or national police. The cases are crimes where the stakes are high.

Stars: Steve McQueen
Charles Bronson

Television Show #3

HI, I'M CAROL, I'M JUDY

The story of two bachelor girls in New York City. Each week the show takes a laugh-filled look at the problems the girls face at work and at home..

Stars: Karen Valentine
Sally Struthers

Television Show #4

THE KRAZY KATS

A cartoon show about four rock and roll singers who are the Krazy Kats. During their tours, they meet all kinds of people and have all kinds of adventures.

Television Show #5

SPORTS SPECTACULARS

Each week somewhere in the world is an exciting sports event. The show will follow events in all different sports and show a few segments each week.

Make up your own show. Pick your topic and stars. What's it about. Find a sponsor.

SOMETHING TO THINK ABOUT

The Role of Advertisers



A lot of the work in advertising is buying and selling space and placing ads.

Want to try it out?



Form into teams and act out one of the following:

You are the president of a toothpaste company that sponsors American Bandstand. It seems that the show is not so popular anymore. You call a meeting with your ad agency because you want to stop sponsoring the show. Tell what kind of a show you think would reach a larger audience.

You are the advertising director of a candy bar company. You are explaining to your Board of Directors that the company should sponsor Soul Train on television because it will help sell your product. They aren't sure and ask a lot of questions.

You are the president of a dog food company. It sponsors a program about lawyers. One show deals with a child bitten by a dog. Explain to the producer of the show why you would like this show stopped.

You sell programs to sponsors. Explain to the Board of a cereal company why you think they should sponsor the Flintstones on Saturday morning.

If you were a student in Barry Smith's class at Benjamin Franklin High School you would receive extra credit for acting out these parts.

"WHAT'S NEW, MELBA?"



Post Photo by Vic DeLuci

adapted from an article by
Jerry Tallmer, N.Y. Post, 10/30/71.

One of the best known faces on ABC-TV, Channel 7, is that of Eyewitness News reporter Melba Tolliver. Ms. Tolliver, the first black reporter on network TV moved from secretary to newscaster at ABC during the 13-day television strike of April 1967.

As easy as it seems, Ms. Tolliver worked long and hard to attain her position.

Melba was born in Rome, Georgia and was raised in Akron, Ohio. Her father died when she was 8 years old. "We were poor, yes," she said. "But when you grow up in a place like Ohio at the time I did" (she is 34) "there's some kind of difference being poor there and then, and in New York now. In New York there is a poverty not only of money, but spirit."

In her time in New York, except for one stay on Second Avenue, she has always lived in Harlem. She says, "I live there because I like it there."

After high school, Melba came straight to New York in 1956 to study nursing at Bellevue. She put in a year and a half as a scrub nurse in an operating room, "and in that period I started studying acting, for some unknown reason."

She landed some bit parts in films and a few TV commercials, and a job as handmaiden to Cleopatra in the Hollywood Pavilion at the 1964 World's Fair, and "a million other jobs," all the while working nights at Flower Fifth Avenue Hospital.

"In 1966, I decided that nursing was not for me. I wanted to work in a news organization, preferably in television, but I had no training for it." Melba was by then married to city fireman Charles Attale, from whom she was divorced four years ago.

"I thought I would get a job for six months to find out what a researcher did and I was lucky enough to get a job at ABC. The following year the strike came along."

Melba was asked to fill in for Marlene Sanders on five minutes of "News With a Woman's Touch" - for just one day, after which they'd get someone else. "I went on the air and the show was a disaster - but the thing got so much press that they decided to leave me on for the duration of the strike."

After courses in writing and reporting at NYU and Columbia, and a training program mostly devised by herself, Melba was put into the Election Unit, where she was working the night Robert Kennedy was shot. The following day she was offered a summer replacement job on the local ABC-News. She took that and three months later she signed on as a regular. Several months later the format was changed to the present Eyewitness News.

BRAIN BUSTERS

1. Why do people believe Ms. Tolliver made a breakthrough in TV News?
2. What was her early life like?
3. Why did she come to New York?
4. How did you get into television?
5. How did she become a part of Eyewitness News?

WORDS YOU NEED AS YOU READ

reporter
newscaster
preferably

DO STUDENTS WANT MORE FROM THEIR TEACHERS BECAUSE OF T.V.?

Here comes Johnny Smith, grade six. He is in a room with his classroom teacher from 9 a.m. to 3 p.m. She begins to teach. But Johnny is bored. Her face and her voice do not change. He cannot tune her out. He becomes frustrated and doesn't know why. It is little wonder. She is nice and knows how to teach. But she cannot compete with TV. The students are not used to giving attention to one person, six hours daily, for 10 months a year as they were trained to do a long time ago.

Even Lucille Ball and Mickey Mouse would fail this test.

(N.Y. TEACHER 11-9-72
ERWIN SOROKA)

BRAIN BUSTERS

1. Is television making the teacher's job harder?
2. How do you think the teacher can compete with the television?
3. Do you think television can replace teachers? Have a debate!
4. Can you think of good ways to use TV in your school to make teaching better?
5. Do you think school TV's would be stolen? What could be done to make them safe?



WORDS YOU NEED AS YOU READ

frustrated
compete
attention

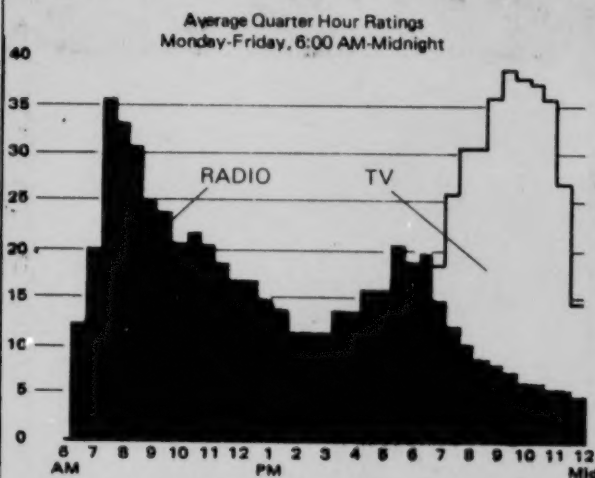


Radio

RADIO LISTENING AT ALL-TIME HIGH

RADIO LEADS TV THROUGH MOST OF BROADCAST DAY

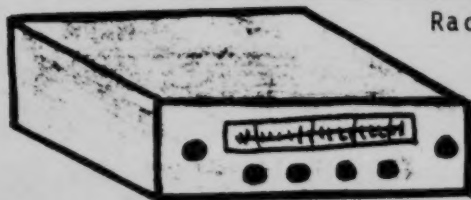
Classic All-Media studies conducted by The Pulse, Inc. document that Radio listening surpasses Television viewing for two-thirds of the broadcast day. An illustration of Radio's dominance is shown on the following chart based on persons 12+ from the Three-Stage All Media Pulse Survey conducted in the New York Area.



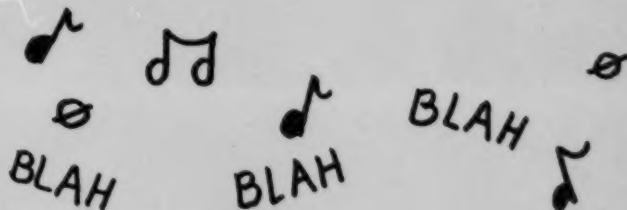
TIME WITH MEDIA

Guidelines For Daily Time Adults 18+ Spend With . . .

Radio	3 hrs. 24 minutes
Television	3 hrs. 55 minutes
Newspapers	37 minutes
Magazines	28 minutes



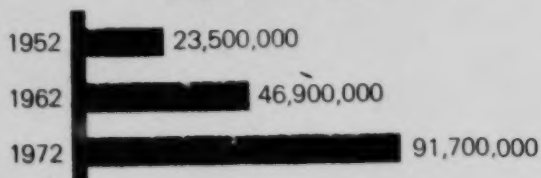
Radio Facts RAB



Charts from the Radio Advertising Bureau's
RADIO FACTS -- 1973

**CAR RADIO IS
SELL ON WHEELS**

**RADIO SETS IN AUTOS:
UP 290% SINCE 1952**

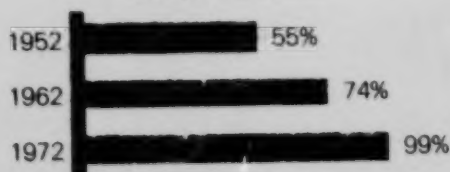


(Figures as of January 1 of each year.)

Car Radio is used 62.4% of driving time.

82% of commuters get to work by car: 8 out of 10 car commuters listen to car Radio at least some of the time.

**PERCENT OF CARS WITH RADIOS:
UP 80% SINCE 1952**

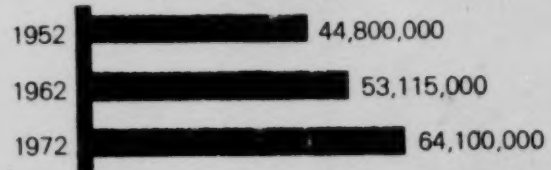


(Figures as of January 1 of each year.)

92% of 1971 cars left factory Radio equipped.

**RADIO'S COVERAGE
OF CONSUMERS**

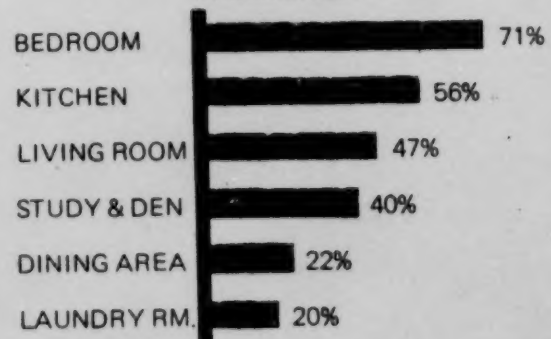
**RADIO HOUSEHOLDS:
UP 43% SINCE 1952**



(Figures as of January 1 of each year.)

98.6% of all U.S. homes have at least one working order Radio. Average household has 5.3 sets.

**WHERE HOME RADIOS
ARE LOCATED:**



45% of all homes are equipped with Clock Radios.

What do the charts tell about who listens to radio?
About who watches TV?
When and where?
How does this information affect programming of shows?
How does this information affect sponsorship by advertisers?

"YOU'RE ON THE AIR"



N.Y. TIMES 1972

It seems as if radio stations have uncovered an old secret once again. They have found out that people like to listen to themselves talk. Even further, they have found out that people like to listen to other people talk.

More talk and less music is going on on radio stations in big cities across America. More stations are switching to talk shows because stations found out that they had larger audiences with talk shows. The more people listening, the more successful the station.

Probably the most popular is the show which allows people to call in and discuss whatever they feel like on the air. The people they talk to on the radio are called "talk jockeys." They have replaced the guys called "disc jockeys" who used to scream about all the "groovy" music you were going to hear.

The "talk jockeys" control the buttons which allow them to hold conversations with a mechanic, or a doctor, or a housewife or even well known politicians or other personalities.

One station, WMCA, in New York, was a very popular music station in the 60's, but found it was losing listeners very early in the 70's. One of the reasons was that many more people had record players, tape players, tapes, records and cassettes and didn't need radio for music as much. WMCA decided in September of 1970 to switch over to talk shows, and the president of the company, R. Peter Straus, reported that they tripled the number of people who listen to their station in a very short time.

Some people call to discuss their own problems, some call to discuss other people's problems and some call just to discuss things in general. Not everyone is exciting and interesting, but it seems as if people still like to listen to them. One man explained it by saying that people usually listen to radio because they are either lonely or angry, or feel helpless and need to either discuss their problem or listen to someone else with the same problem. It's a great way to communicate and have people who will listen to you.

Many times people call up to discuss a problem they are having and someone calls up right after to try to help them solve it. Other times, people with the power to change things, call up or use the information to correct a problem. However, one danger which the stations face is that they have to be careful about what people may say on the air. To solve this, they have a big red "panic button" which allows them to cut off what someone may say if they don't think it should go on the air.

It is sometimes difficult for the "talk jockey" to be ready to speak about almost anything, but they seem to manage very well and since most of them earn between \$40,000 and \$100,000 a year, they make sure to be ready for anything.

Mr. Straus seems to think that this type of programming is good for radio right now, but he won't say what may be in the future. He thinks it's more exciting if we don't know.

THINGS TO DO

1. Make plans to visit a local radio station. See how it runs. Get a copy of their schedule. Find out how much time is given to talk shows; music programming; other.
2. Have the class members call a talk show to discuss a problem they feel is important. Can they get through? Is it used on the air? Does it start discussion among the listeners?

BRAIN BUSTERS

1. Why are many radio stations featuring talk shows?
2. Why do you think people seem to listen to less music on the radio?
3. Do you think the "talk jockey" has a hard job? Why? What skills does he need?
4. What do you think may be the future of radio?

WORDS YOU NEED AS YOU READ

politicians
personalities

RADIO GETS WITH IT!

N.Y. TIMES, SEPT. 17, 1972



It costs money to run a radio station and most stations raise this money through sponsors wishing to advertise before, during and after particular shows. Some programs might not find a sponsor at all, although stations have some time for public service programs.

However, in New York City, there is a unique radio station. The station is WBAI which transmits from a renovated church on 62nd Street.

WBAI runs on a budget of \$650,000 a year and gets its money from listener-sponsors. Therefore, they are not tied to any commercial sponsors and can operate in a free manner.

If you tune into WBAI (99.5 FM) these are some of the things you might hear...An exclusive phone conversation with a prisoner at the Tombs discussing a riot in progress. A phone conversation with people who are making all the noises they can with different parts of their body. A symphonic concert or a hard rock concert in progress. A continuous four-day reading of a famous novel. A group of Balkan folk singers. A debate on civil rights, women's liberation or community control in education.

These are some of the lively and living sounds of this unusual and successful experiment in free speech and community radio. The station does not run on a regular format and scheduled programs may be cancelled or twenty minutes late. The unusual programming and irregular time scheduling are part of the interest and excitement found by WBAI's staff and listeners.

WBAI's future looks secure with a regular listening and sponsoring audience. Many of the staff members believe that this type of programming is the future of radio. What is your opinion?

BRAIN BUSTERS

1. How does WBAI differ from other radio stations?
2. How can commercial sponsors influence programming?
3. Why is WBAI so successful?
4. If you could run a radio station, what would you put on?
Why?

THINGS TO DO

1. Compare the program schedule of WBAI and another station.
Do you think their differences are due to lack of advertisers?
Explain.
2. Contact WBAI and see if you can develop your own program.

WORDS YOU NEED AS YOU READ

sponsors
unique
transmits
renovated
commercial
budget
format
scheduled

Postal Service

MORE AND MORE MAIL IS BEING SENT EVERY YEAR...

MORE PEOPLE SEND GREETING CARDS, MORE BUSINESSES ADVERTISE BY MAIL, PEOPLE ARE SENDING MAIL LONGER DISTANCES, AND THERE ARE MORE PEOPLE.

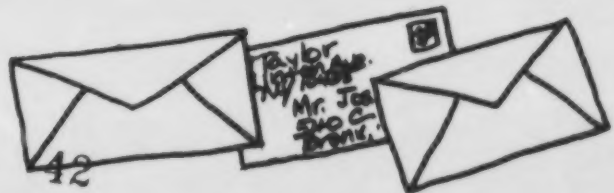
ALL THIS MAKES FOR A GREAT BURDEN ON THE POST OFFICE.

SOME PEOPLE THINK THE POST OFFICE HAS NOT KEPT UP WITH GROWTH AND CHANGE. THEY THINK THIS IS BECAUSE THE SYSTEM HAS BEEN RUN BY THE GOVERNMENT AND HAS VERY LITTLE COMPETITION.

POSTAL OFFICIALS SAY THAT CHANGING METHODS TAKES A LOT OF MONEY, THAT THEIR EXPENSES HAVE GONE UP, THAT THEY HAVE MANY PROBLEMS THE PUBLIC DOES NOT UNDERSTAND.

CAN THESE PROBLEMS BE SOLVED? IS IT POSSIBLE TO HAVE SPEEDY, EFFICIENT AND INEXPENSIVE MAIL DELIVERY?

IN THE FOLLOWING SECTION, WE WILL EXPLORE THE CHANGES IN THE POSTAL SERVICE AND ITS ATTEMPTS TO IMPROVE SERVICES.



THE RACE IS ON!

THE 10-CENT STAMP

Postal employees are about to get a pay increase, a modest \$700 the first year, and \$400 next July. The result will be, Postmaster General Elmer Klassen says, a rise in first class postage to a dime after Jan. 1. Onward and upward go the costs of mailing letters.

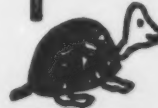
It's not the pay increase that bugs us, it's the fact that the Postal Service gets worse and worse. Every time the cost of mailing letters or packages increases the delivery slows down even more.

One of our readers sent a letter from Manhattan to Staten Island and it took 11 days to arrive. We hear reports like that from all over the country.

If the postal authorities cannot give the American people more and better service, the job ought to be turned over to private enterprise.

DAILY NEWS EDITORIAL 7-30-73

POST
OFFICE



PRIVATE
BUSINESS



WINNER

Who'll
get
there
first?

The article above is called an editorial. An editorial gives you the opinion of the people who write the newspaper on a particular issue. In this editorial, it seems that the people who write the Daily News are upset with the quality of the mail service. Unfortunately, they're not the only ones. Throughout the country both private individuals and companies are also upset. As the editorial points out, people don't mind paying higher prices for better service, but nobody likes to pay more for less. Even the Postal Service admits that the quality of mail service is poor and they are beginning to see why the competition can what the Postal Service can't.

The Postal Service has become more aware of its competitors. These competitors include such private companies as United Parcel Service, Independent Postal Service of America, and American Carriers Corp. These private companies deliver such things as packages (parcels), catalogs, inter-office building mail, door-to-door advertisements and magazines. They are able to offer quicker service, less damage, fewer lost packages and sometimes even lower costs. The private mail carriers are becoming very popular among both small and large companies which are looking for an alternative to the Postal Service. Consider some of the following questions:

1. Why are many companies looking for an alternative to the Postal Service?
2. Why does competition usually make everybody work harder?

3. Why do you think more and more companies are going into the mail business?
4. Do you think the private mail business is a good idea?
5. In the Postal Service, most workers are in a union. In the private companies most workers are not. What effect do you think this might have on the prices of the Postal Service compared to private companies?
6. Some people think that private companies are always more efficient than government agencies. Do you agree or disagree? Tell why.



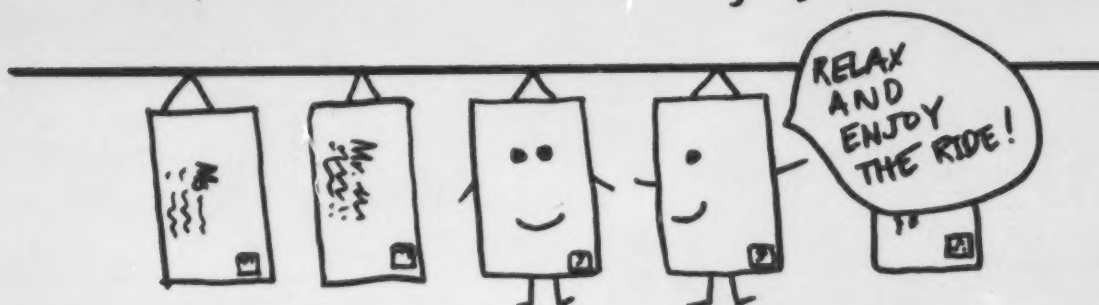
WILL THEY EVER
GET ANYWHERE
AT THIS RATE?

What is this
cartoon trying
to tell us?

Do you agree?

MODERN MAIL

adapted from article by Wolfgang Saxon, N.Y. Times, 6/28/73



"Let's get the mail moving" is the call from a new modern distribution plant in New Jersey. In an attempt to modernize and speed up postal delivery, the Postal Service has set up the biggest mail distribution plant in the world.

It has eleven miles of conveyor belts and 171 closed-circuit television cameras watching the mail move on the conveyor. This plant, it is hoped, will help speed delivery of bulk mail. A second facility is now being built in New Jersey. Both places will help speed bulk mail in the New Jersey and New York area. If successful, this modern system will be spread nationwide.

According to the Postal Service, the mechanization of bulk at main areas around the country will allow cheap, speedy mail delivery, without the loss of jobs for postal workers.

The Jersey plant is designed to handle all the parcels, papers, magazines, catalogs, circulars and other advertising material passing between North Jersey and the rest of the country. The mail enters the conveyor at the start. The zip code is punched on the package by computer. Each package is then passed along the conveyor until the proper point when the zip code is reached. It then automatically drops off and is sent by another system of conveyors to a waiting tractor-trailer for transport.

The flow into the conveyor system is set to keep it from overloading. Throughout the system are closed-circuit cameras which scan and check for a build-up of mail or a malfunction. Operators at the control center can immediately see a problem and send a work crew to clear it up. Within minutes after a package enters the system, it is on a trailer going to its destination.

BRAIN BUSTERS

1. Why are these new plants being set up?
2. What type of mail will the facility handle?
3. How does the system work?
4. Why does the system have a closed-circuit television system?

WORDS YOU NEED AS YOU READ

distribution
conveyor belts
closed-circuit
bulk mail
facility
mechanization
destination

How you can get faster mail service.

In-town letters.

Used to be, you mailed your letter and took your chances. Now Postal people have set a local schedule that they are determined to keep.

When you send regular First Class mail, we'll deliver it in your town or surrounding area the next day. Here's what you do:

1. Make address easy to read. That includes ZIP Code.

2. Get your letter to any mailbox no later than the last mail pickup of the day. A pickup schedule is displayed on every mailbox.

3. If the last pickup in your neighborhood has already been made, locate one of our new "Star" mailboxes—where mail is picked up even later. (The mailbox schedule label gives the location of the nearest "Star" mailbox with a later collection.)

MAIL COLLECTION TIMES					
AM	PM	AM	PM	AM	PM
	1:45		1:45		

New "One-Star" mailboxes have a pickup at 5 p.m. or later. There are Sunday and holiday collections, too. They're located along busier streets, in many shopping centers and business areas, at all Self-Service Postal Centers and in front of all post offices.

New "Two-Star" mailboxes have the latest pickups—no earlier than 6:30 and as close to 8:00 p.m. as possible. These boxes are located in bigger towns—in business areas, and in front of Post Offices.



Out-of-town letters.

When you're mailing beyond 150 miles, use Airmail. We've made it more reliable than ever.

Airmail is kept separate from other mail all along the system. Airmail letters and packages are also handled first—before all regular mail in the Post Office.

These methods make better delivery standards possible. For example, you will almost always get next-day Airmail delivery to most major cities, and second-day delivery to every city coast to coast. Here's all you need to do:

1. Make address, with ZIP Code, easy to read. (Preferably, use an Airmail envelope).

2. Mail before 4 p.m. in a special Airmail-only box, or by 5:00 p.m. at your main Post Office, so your letter can make airplane connections.



Faster mail is just the start.

We're already getting over 95% of local First Class letters delivered the next day. Airmail has greatly improved, too. And our people are just getting started.

We'll keep working to improve the speed of your mail. And every other part of our service. Because Serving America is more than just a slogan.

It's our job.



"JUNK MAIL" IS BIG BUSINESS

adapted from an article
by Beth Fallon, Daily News,
7/16/73.



The once-in-a-lifetime "special" offer of the "new and improved" cream which makes all boys handsome and all girls beautiful for only .79¢ is on its way to your house right now. It should be arriving soon along with a lot of other mail you do or don't want.

Direct mail advertising is big and getting bigger. A lot of people buy through the mail. But others think much of it is junk and want to stop it coming to them.

Many of the companies which send this kind of advertising mail directly to your house (called direct mail advertising) belong to an organization called the Direct Mail Advertising Association. If you write to this association asking for a "name removal form", fill it out and return, they will see to it that the 1,600 companies who are part of their association are notified that you do not want to receive their mail. This service is free. You can also ask them to add your name on to lists for special types of advertising (i.e. camping, gardening, photography or whatever else interests you).

Since many mail advertisers, politicians, charities and other people who use the mails to advertise don't belong to this organization you'll never be able to stop all of the "junk mail" which comes to your house. But you will be able to limit it by sending for this form.

As we said before, many people are surprised to learn that they can have their name taken off mailing lists. The association explains that it's a waste of money for the companies to send mail to people they are sure won't read it, but they have no way of knowing that if

you don't tell them. These companies get their lists of possible customers from many different places and find that the cheapest way to communicate with such a large group is by mail (over 24,000,000,000 pieces of direct mail are sent out each year).

The association explains that companies spend 3 billion dollars each year on direct mail advertising and get back 40 billion dollars in business for their investment. Companies using direct mail provide over one million jobs. People like printers, bookkeepers, mailmen, writers, salesmen, factory workers are employed in this way. While these companies are satisfied with the money they make, they are always looking for ways to do it cheaper. So, if you cooperate by telling them you're not interested, they'll be glad to save their time and their stamps.

BRAIN BUSTERS

1. Why do some people call direct mail advertising "junk mail"?
2. How can you limit the amount of "junk mail" you get?
3. Why are some companies happy to take your name off their mailing lists?
4. What are the advantages of using direct mail advertising instead of some other kind? What are the disadvantages?
5. What other kinds of advertising could these companies use?

THINGS TO DO

1. Bring in the "junk mail" received in one week and compare.
2. Write for "name removal" and "add-on" forms. Choose the one that interests you. See what effect it has on the amount of "junk mail" you receive.

MAIL TO:
DIRECT MAIL/MARKETING ASSOCIATION
 6 East 43rd Street
 New York, New York 10017

☐ **STOP IT!** I don't want to be on anyone's "list."
 Please send me a Name-Removal Form.

☐ **SEND ME MORE!** I'd like more mail on my favorite
 interests and hobbies. Send me an "Add On" Form.

PRINT NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

TB18

Mail Orders

45.

By NATA REIT

This fall, millions of Americans will shop for, among other things, Martha and George Washington letters, gourmet foods, light-up terrariums, furnishings for convalescents, do-it-yourself tools, "or" bargain-priced sheets—at home.

The century-old practice of catalogue shopping is becoming better known as high-tech shopping methods, attracting consumers of all income levels and satisfying virtually every interest, from insurance to education by correspondence.

"It's a consumer revolution," according to Arthur Cohen, a Washingtonian's vice president. Mr. Cohen, who headed Christie's Village, the former Sears Corporation's mail order division, until he joined the firm last year, attributed the change to the fact that "only a few are working and have time left to shop in stores."

Others cite the retreat of shoppers from crime-ridden areas, shopping from the comfort of home and the fact of sales help in crowded stores as crucial factors in the growth of catalogue shopping.

Mail order profits for the year merchandise were down last year, according to a tabulation by the Maxwell Strop Company, Inc., a specialist in mail order business planning and advertising. And the amount of discounts serving the industry, such as meeting list brokers, have suffered. But dollar volume, despite the recession, was up 2 per cent last year — to \$14.4-billion according to the company's estimates.

Nobody knows precisely what volume is done by the 5,000 concerns in this highly fragmented industry, but about \$14-billion annually is the best estimate, confirmed Ruth Shea, director of marketing of the Direct Mail/Marketing Association, Inc., a trade group here.

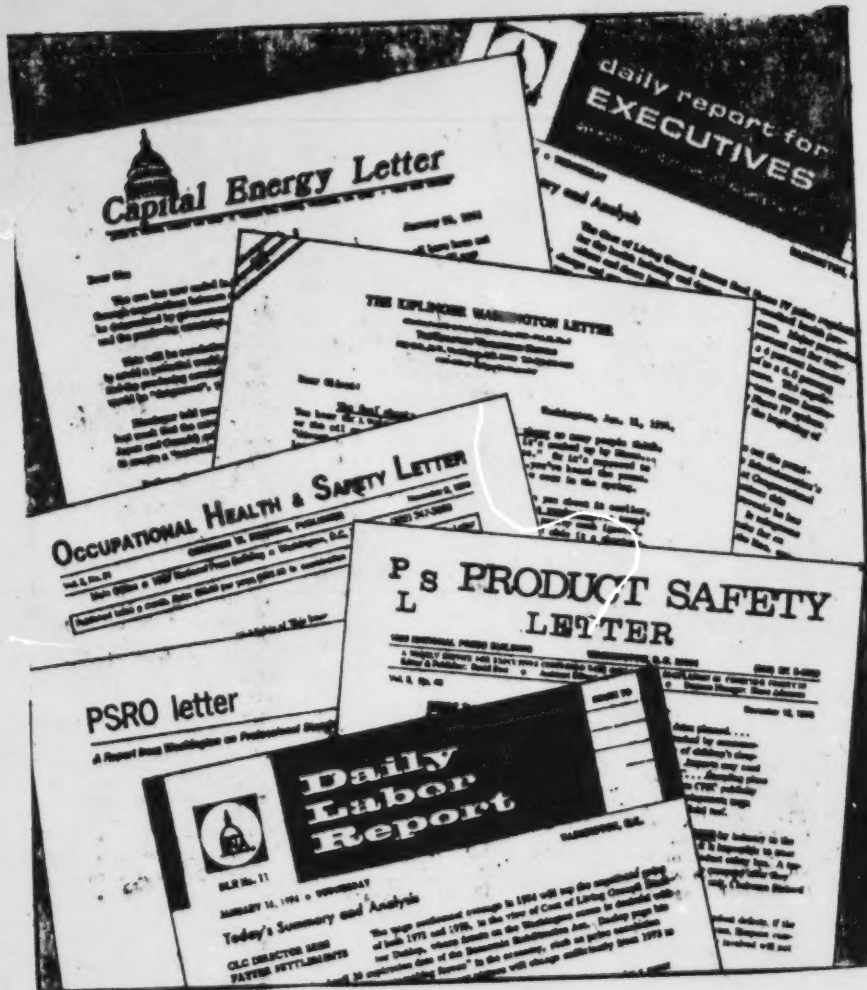
In fact, what began as the "new merchant's way of working" in the 1920s and thrived on suburban support is rapidly becoming the affluent shopper's method of selecting such specialties as the Washington missives that Neiman-Marcus does not deny it will be offering in the secrecy shrouded catalogue it is to publish Sept. 29.

By then, the direct marketing industry will have moved into high gear for the fall selling season.

N.Y.T. 8/24/75



Newsletters



Newsletters and mail orders are on the rise today. What does this mean to postal services?

What are some good reasons, what are some problems of buying by mail?

How could you use the mails to send out news, or to make some sales of your own?

* * * * *
 *
 * The postal services have not changed a great
 * deal in the last 100 years.
 *
 * As you study the changing technology of sending
 * letters by telecopier and getting news by
 * television...
 *
 * What do you think the postal service will be
 * like in the next 100 years?
 *
 * * * * *

NEITHER RAIN NOR SLEET NOR SNOW . . .

adapted from an article by Leonard Sloane,
New York Times, 8/23/71.



It's early in the morning, any weekday or Saturday, on West 79th Street. A man wheeling a cart, filled with letters and packages, moves quickly down the street. His uniform tells you that he is a postman, delivering the daily mail.

As he moves down the block, he is greeted by the people sitting on the steps or passing by. They all know Mr. Polk. He has been delivering their mail for seven years. Mr. Polk knows a lot about the people on the block. "Everyone talks to the mailman and so he knows all the good news and the bad news on the block," Mr. Polk says. Mr. Polk enjoys this part of his job because he likes people.

Mr. Polk's job began a few hours before he reached West 79th Street. He arrived at the Post Office at 5:45 and since 6:00 had been plucking mail from a big wooden case tying it in bundles and arranging the bundles in the order he would deliver them.

Mr. Polk said that people have no idea of all the things a mailman did. He forwards the mail himself when someone moves, he pays postage due, and if an insured letter or package is stolen or lost, he may have to pay for that, too.

As he continued toward the end of the street, Mr. Polk unlocked a big brownish green mailbox in which there was a canvas sack with the rest of the mail for the route. He had filled the sack at the Post Office and it had been dropped off by a truck an hour before. When he finished delivering the mail, Mr. Polk would return to the Post Office and begin to prepare for his route the following day.

BRAIN BUSTERS

1. Why is the mailman important to 79th Street?
2. How does a mailman prepare for his route?
3. Aside from delivering the mail, what else does a mailman do?
4. Do you think you would like a job similar to Mr. Polk's? Why? Why not?
5. The mailman's job hasn't changed much since 1950. What do you think it will be like in the year 2000?

The postal service is one of the biggest employers in New York City. About 60,000 people work at post offices in the city -- ten times that many in the U.S.A.

Have you ever thought of working in a post office? There are many different kinds of jobs there. Some people make postal work their full-time career. Others work part-time.

Go to your post office and ask what jobs come up during holiday seasons, evenings for students.

Could you or your brothers, sisters, or friends find work that suites your time and career plans?

POST OFFICE OCCUPATIONS

The mailman, carrying the familiar leather pouch over his shoulder, and the clerk, standing behind the stamp window in the Post Office, are the two employees of the Federal Government most familiar to the general public. Although we all receive or send mail almost every day, few people realize how many workers are employed by the Post Office and exactly what they do.

In early 1971, more than 730,000 postal service workers—about 19 percent of whom were women—were employed in 43,000 separate installations throughout the Nation. These workers collected and distributed over 85 billion letters, post cards, newspapers, magazines, parcels, and other items of mail. They also provided special

mail services such as registration (giving evidence of mailing and delivery), insurance, and c.o.d. (the collection of the price of an article, and the cost of postage from a customer upon delivery). Other services performed by these workers included selling United States savings stamps and money orders.

Newspapers

"EXTRA, EXTRA, READ ALL ABOUT IT," USED TO BE THE CRY OF THE CORNER NEWSBOY. HE WOULD CALL IT OUT WITH GREAT EXCITEMENT TO GET PEOPLE TO BUY NEWSPAPERS.

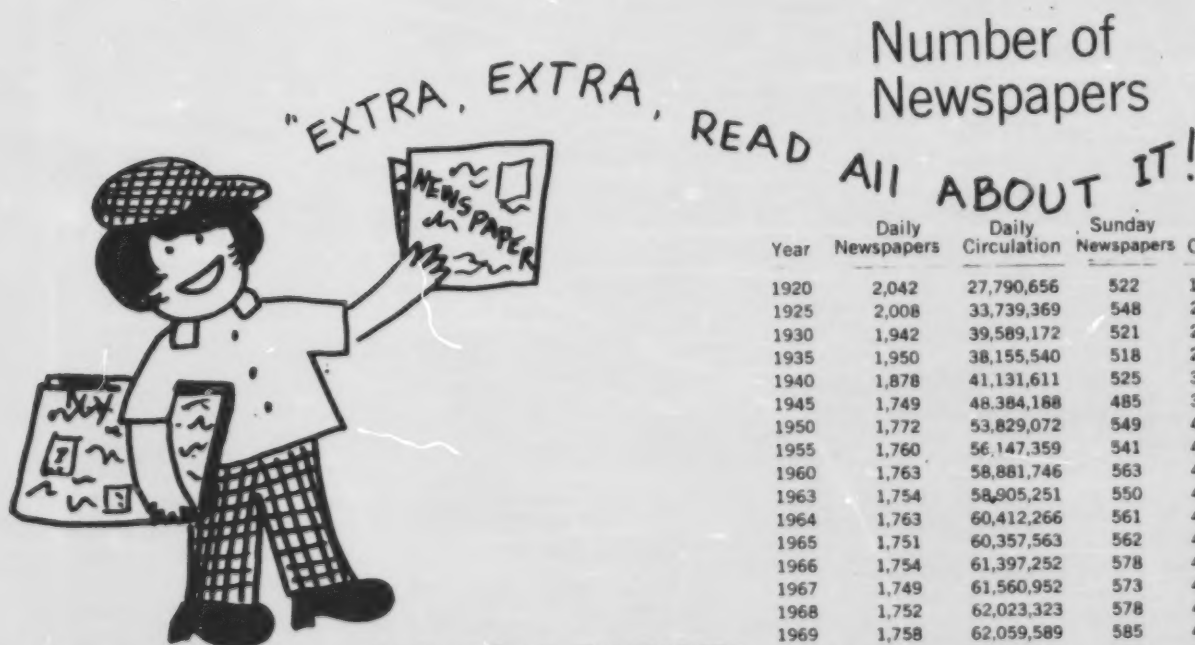
THAT WAS IN A PERIOD WHEN NEWSPAPERS WERE REGARDED SIMPLY AS REPORTERS OF THE NEWS.

TODAY, NEWSPAPERS ARE BIG BUSINESS.

WE HAVE LARGE AND SMALL CIRCULATION NEWSPAPERS. WE HAVE DIFFERENT WAYS OF PRINTING NEWSPAPERS.

NEWSPAPERS ARE AGAIN INVOLVED IN A BATTLE OVER A FUNDAMENTAL RIGHT...FREEDOM OF THE PRESS.

THE FOLLOWING SECTION WILL TAKE A LOOK AT THESE ISSUES AND OTHERS.



Number of Newspapers

Year	Daily Newspapers	Daily Circulation	Sunday Newspapers	Sunday Circulation
1920	2,042	27,790,656	522	17,083,604
1925	2,008	33,739,369	548	23,354,622
1930	1,942	39,589,172	521	26,413,047
1935	1,950	38,155,540	518	28,147,343
1940	1,878	41,131,611	525	32,371,092
1945	1,749	48,384,188	485	39,860,036
1950	1,772	53,829,072	549	46,582,348
1955	1,760	56,147,359	541	46,447,658
1960	1,763	58,881,746	563	47,698,651
1963	1,754	58,905,251	550	46,830,039
1964	1,763	60,412,266	561	48,383,076
1965	1,751	60,357,563	562	48,600,090
1966	1,754	61,397,252	578	49,281,852
1967	1,749	61,560,952	573	49,224,125
1968	1,752	62,023,323	578	49,660,143
1969	1,758	62,059,589	585	49,674,847
1970	1,748	62,107,527	586	49,216,602
1971	1,749	62,231,258	590	49,664,643

Facts about Newspapers
American Newspaper Publishers Association.

NEWSPAPERS HAVE THEIR OWN STORY!



When you first think about it, it seems as if there are fewer newspapers today than there were, say ten years ago. If you're talking about daily newspapers, you're right. However, this doesn't mean that fewer people are reading newspapers because the opposite has happened. More people read newspapers than ever before. People are also reading a newer kind of newspaper in addition to, or instead of, the daily paper. This newer kind of newspaper is the small local news-

paper which is published usually once a week. However, these papers tell you things about your local community that the larger papers don't have the space to do. If you think about it, this makes a lot of sense. The large daily newspapers cannot print stories which interest just a few hundred or few thousand people because their circulation is to hundreds of thousands of people who wouldn't be interested. On the other hand, the small local newspapers know they cannot fill up their pages with the same stories as the larger newspapers. So what has happened is that the two kinds of newspapers deal with different kinds of news. The large ones deal with the news which affects large groups of people, the small newspapers deal with the news which affects the community where they sell their paper.

The first question that comes to mind is how the small paper, which may sell only a few thousand copies at somewhere between 10 and 25 cents per copy, can afford to stay in business. The answer is interesting.

First of all, the small newspapers found that they could get a lot of advertising (which we know pays for most of the newspapers costs) without taking it away from the larger newspapers. Local stores who could not afford to advertise in the daily newspapers could advertise in the community papers near their store.

Secondly, with all the modern equipment, the small papers could be more efficient than the larger ones and stay in business even though they took in less money. Many new machines are not being used yet by larger papers because unions don't want their members to lose jobs. Small papers usually don't have unions to worry about. One man can often do the work of 5 or 10 with these new machines.

So what has happened is that more and more small newspapers have popped up all around the country. They seem to go hand in hand with the larger newspapers for people who want to know everything that's going on in the world around them.

BRAIN BUSTERS

1. Why do you think there are fewer daily newspapers today?
2. What do the smaller papers offer that the larger ones cannot? What do they leave out that big newspapers offer?
3. Why do some advertisers prefer larger newspapers; smaller newspapers?
4. How can smaller newspapers afford to stay in business?

THINGS TO DO

1. Visit both a large daily metropolitan newspaper and a local newspaper. It's helpful to set up an appointment beforehand to meet with key people (i.e. reporters, business managers, advertising people, machine workers) rather than just a tour. Different questions you can ask are: what role do the unions play?; how is the news coverage different today than it was 10 years ago, 25 years ago?; how do you get your advertising?; what are the job opportunities and requirements?; what is the relationship between the police department and the newspapers?; who decides what news to cover?;
2. Set up your own newspaper deciding what you need for the kind of paper you want to produce. The class can work out who gets what job.

IT'S NONE OF YOUR BUSINESS?

*adapted from an article by Arnold
Lubasch in The New York Times, 12/8/73.*

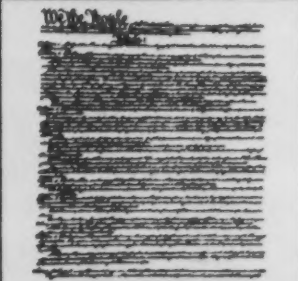
A reporter's right to refuse to disclose a news source was upheld, in civil cases, by the United States Court of Appeals.

In writing the decision the judge said it is very important that we have a free press able to report all the news. The judge further stated "where there is a free press, the people will remain free." Once we take away the rights of the press, we are not allowing the people to learn all the news. The First Amendment of the Constitution states the right of freedom of the press. For this reason, the judge declared a reporter, in civil cases, does not have to reveal his news source.

If a reporter was forced to reveal his sources, people would be afraid to talk to newsmen. They would be afraid of being discovered. Without news sources, a reporter's ability to obtain information would be greatly hurt. Without the information, he could not write his stories and the public would not be getting the news.

However, these arguments have not been upheld in criminal cases. In fact, reporters who refused to tell a judge their sources in criminal cases have been jailed.

**Congress shall make
no law... abridging
the freedom
of speech, or
of the press.**



FIRST AMENDMENT TO THE CONSTITUTION

WORDS YOU NEED AS YOU READ

disclose
civil case
criminal case

BRAIN BUSTERS

1. Why should a reporter have a right to keep his news source a secret?
2. What did the judge mean when he said "where there is a free press, the people will remain free."
3. Why did the courts uphold secret sources in civil cases and not in criminal cases? Do you agree?
4. If a reporter is forced to name his news sources, how would it hurt his ability to report?

NEW YORK POST, THURSDAY, DECEMBER 21, 1972



WHOSE RIGHTS ARE RIGHT?

The balance between a defendant's right to a fair and speedy trial, as guaranteed by the Sixth Amendment, and the public's right to know, as spelled out in the First Amendment, has been disturbed recently.

A labor leader was on trial for obtaining airline tickets illegally. He was found guilty, but not before the issue of how newspapers covering the story arose.

Early in the case, the judge warned one reporter not to print details of the labor leader's earlier criminal record. He was told "not to report anything that does not happen in this courtroom. If you do, you are abusing the right of freedom of the press." The judge warned if the practice continued he would declare a mistrial. The reporter argued that the background information was necessary if the public was to understand the importance of the case.

The judge did not want the jury to get any information which would prejudice them against the labor leader. It is also important to understand that the information in the newspapers could not be used in this case. The judge did not want the jury to read about the labor leader's prior record and make a judgment of innocence or guilty based on that.

To protect the rights of the defendant, the judge considered closing the court to the public and barring the press. He considered ordering those involved in the case not to speak to reporters. He thought of changing the place where the trial was being held.

Earlier in the year a New York Court of Appeals held that the judge could order the jurors not to read stories about the trial or sequester the jury during the trial. He could also change the place of the trial, but he could not bar the press. It was the press' right to be there and report the news.

*adapted from an article
in the N.Y. Times, 12/17/72.*

BRAIN BUSTERS

1. How were two basic rights of our Constitution in conflict?
2. Why did the judge warn the reporter?
3. Do you agree with the answer the reporter gave the judge? Why? Why not?
4. Why was the judge afraid of the jury reading the newspapers?

WHAT'S THE STORY, SHIRLEY?

Representative Shirley Chisholm accused the American press for failing to make a strong effort to hire and promote members of minorities despite repeated promises to do so. She called the press covering Washington as "lily white."

"When I look up from the House floor to the press gallery, it is rare to see a black face" she said. "When I do, it is usually a black reporter for a black paper and not a black reporter for a white-owned paper. That's probably why no black newsmen went to China with Mr. Nixon." Mrs. Chisholm said further "Washington, a city that is 71% black, has only nine black reporters and editors on its Evening Star staff. That is 9 out of a staff of 185."

"It is ridiculous that the press which preaches about the importance of civil rights and civil liberties refuses to follow their stated opinions in their own industry", she said. In a recent study of the seven largest cities in the United States, statistics showed that the newspaper industry lagged behind other industries in the hiring of minorities.

Mrs. Chisholm stated that the newspaper industry must look over their hiring practices and begin immediately to make them more equitable for minorities.

*adapted from
an article in
N.Y. Times,
Nan Robertson,
3/8/72.*

BRAIN BUSTERS

1. Why is Mrs. Chisholm upset with the American press?
2. Explain why the staff of the Washington Evening Star is not equitable to Mrs. Chisholm.
3. How does Mrs. Chisholm show that the newspaper industry does not follow its opinions?
4. Why should the newspaper industry evaluate its hiring practices?

WORDS YOU NEED AS YOU READ

"lily white"
press gallery
statistics

THE LADY IS A MANAGING EDITOR!

Columnist, yes. Women's editor, sure. Political commentator, okay. A girl reporter can do that. Managing editor? Never.

Well, hardly ever. Betty Reid of the Amsterdam News has made it to this key spot reserved for men.

Mrs. Reid was thankful that the publisher believed in promoting on qualification, not by sex.

How do the men feel about taking orders from a woman. "I never tell them to do anything" she said. "I ask them and that makes a difference."

"My job," said Mrs. Reid "is just about everything. I give assignments, make up

pages, edit all copy, supervise advertising placement. You name it, I do it."

The Amsterdam News is a weekly rather than a daily paper. Mrs. Reid feels the only difference is in the treatment of the news. "We have to do a story in depth, generally after it's happened. Our mission is to get the story behind the story. The only time we are like a daily is when a story breaks the day we go to press."

She has been preparing herself for this job for years. At various times on different newspapers, Mrs. Reid has been reporter, columnist, woman's editor, acting executive editor and even publisher. Now as managing editor, she has opened the door for other women.



BRAIN BUSTERS

1. Why is it news that Betty Reid is a managing editor?
2. How does a weekly differ from a daily paper?
3. How has Betty Reid prepared for her job?
4. Why does her job open the door for other women?

THINGS TO DO

1. Call the Amsterdam News for a tour of the facilities and a meeting with Mrs. Reid.

WORDS YOU NEED AS YOU READ

columnist
editor
reporter
managing reporter
publisher

*adapted from an article by
Mary Engels, Amsterdam News,
9/26/70.*

WANT A JOB?

New York Times, 1/24/73



UNIONS—Ten newspaper unions representing 9,781 regular employees, 4,543 at The Times, 4,055 at The News and 1,279 at The Post.

Newspaper Guild Local 3—represents news, commercial and other noncraft employees.

Typographical Union No. 6—represents typographers who take copy supplied by news and advertising departments and transform it through the use of hand-operated Linotype machines or perforated tape into lead type; they also use picture engravings along with the type to make up newspaper pages.

Photoengravers Local 1P—represents photoengravers who receive pictures from the news department and artwork from advertising, and through a photo and chemical process produce the metal engravings.

Stereotypers Union No. 1—represents stereotypers who take the flat pages of type and engravings made up by the typographers and make half-cylinder metal plates that are sent to the pressmen.

Paper Handlers Union No. 1—represents paper handlers who, on the day shift (on morning newspapers) receive the heavy rolls of newsprint from outside truckers and store them in the plant. On the night shift, the paper handlers strip protective wrappers from the newsprint rolls, prepare them for use and deliver the rolls to pressmen.

Printing Pressmen's Union No. 2—Pressmen receive the semicylindrical printing plates from the stereotypers, place them on the rotary presses and print the newspapers.

Mailers Union No. 2—represents mailers who receive the printed newspapers from the presses, package and bundle them and pass them on for delivery.

Newspaper Deliverers Union—represents drivers and delivery men who receive the bundles of newspapers and deliver them.

Electrical Workers Local 3—represents electricians who do maintenance and repair work on electrical apparatus.

Machinists Lodge 434—represents machinists who maintain and repair machinery.

You need more than just reporters to put out a newspaper each day.

Here is a list of jobs which are important elements in putting out a newspaper.

They are listed according to the unions which represent them.





What goes into a newspaper?

What section do you look at first? Second?

Do comics sell newspapers?

Why not create your own newspaper.

Will you have comic strips in it?

What advantages are there in communicating by comics?

Magazines

EVERYTHING IN AMERICA IS CHANGING, OR SO IT SEEMS...

THE MAGAZINE BUSINESS IS NO DIFFERENT. THE GIANTS LIKE "LOOK" MAGAZINE AND "LIFE" ARE GONE NOW.

MANY OF THE MAGAZINES YOU READ LAST YEAR ARE GONE TOO. YET MAGAZINES ARE NOT DEAD AT ALL. THEY ARE ALIVE AND DOING AS WELL AS CAN BE EXPECTED, IF NOT BETTER.

HOWEVER, MAGAZINES HAVE CHANGED. THEY HAVE HAD TO IN ORDER TO STAY ALIVE. THE HIGHER COSTS OF EVERYTHING--FROM PAPER, PRINTING AND LABOR COSTS, TO MAIL RATES, HAVE FORCED MAGAZINES TO RAISE THEIR PRICES AND CHANGE THEIR STYLE.

LET'S LOOK MORE CLOSELY AT WHY THIS HAPPENED AND WHAT'S BEING DONE ABOUT IT.



WHICH ONE'S FOR YOU?

When you go to a magazine stand, you can see many different types of magazines on display. Think of some of their names -- Car & Driver, Weight Watchers, Field & Stream, Sports Illustrated, Ms. -- These titles will attract certain people who are interested in the specific topics. If you aren't interested, you won't buy the magazine.

These magazines are called special interest. That is, they interest only certain people. If you are interested in losing weight, you might read Weight Watchers. But, if you are happy with your weight and interested in cars, you would more likely buy Car & Driver than Weight Watchers.

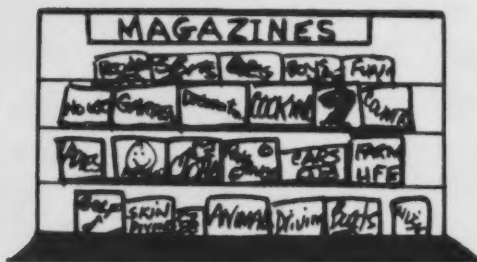
Prior to special-interest, the most popular magazines were general interest. These were written to appeal to all people rather than a smaller special group. However, these magazines are going out of business.

In 1972 more than 70 special-interest magazines were published. One owner believes that competition from television put general-interest magazines out of business and made special-interest the new field in magazines.

Even though there are so many different kinds, the specialized magazines are doing very well in sales and advertising. They offer the reader only what he is interested in reading. They offer the people in advertising a special audience interested in their product.

Many of the special-interest magazines have decided to rely on the reader, rather than advertising to make their money. That does not mean the magazines are forgetting about advertising. It will be an important source of money. However, these magazines are trying to develop a loyal following willing to pay the high subscription rates necessary to keep the magazine going.

adapted from an article
by Eric Pace, N.Y. Times, 12/17/72.



BRAIN BUSTERS

1. Explain the meaning of special-interest magazines; general-interest magazines.
2. Why are general-interest magazines going out of business?
3. Why are special-interest replacing general-interest magazines?
4. How do these magazines make their money?
5. Why are subscriptions becoming more important than the advertising to the special-interest magazines?

THINGS TO DO

1. What is your special interest?
2. What magazines write about it? Look in a library, on the newsstand, or in the Manhattan Yellow Pages telephone book under Publishers-Periodicals.
3. Would you rather read a magazine about your special interest or a general interest magazine?

WORDS YOU NEED AS YOU READ

attract
 special interest
 prior
 general interest
 published
 competition
 advertising
 subscription

DON'T LOOK FOR "LOOK"

It looked like an office party. People were walking around, talking, telling jokes and sipping drinks. After watching a few minutes, one could see that rather than being happy, the people were really sad.

The people at the party worked for LOOK magazine. They had just been told that the magazine would no longer be published. This meant that most of these people had no jobs and the party was to say good-bye.

"There's no more room in this country for a magazine such as LOOK," said a worker, "not the way the government has been knocking the press."

Gardner Cowles, the head of LOOK, didn't put it quite that bluntly, but he did blame the government when he announced the death of LOOK.

Proposed hikes in postal rates were a chief factor in the decision to close LOOK, Cowles said. The Postal Service is proposing to increase rates 142% for the next five years, he said. This would increase the mailing costs of LOOK from \$4 million to \$10 million. The magazine could not afford the increase.

America needs a large variety of magazines to inform, educate and entertain. "It is difficult enough to make money to keep a magazine going without low postal rates," said a LOOK writer.

However, the postal increase was just the final straw. The truth is that LOOK has not been doing well in advertising. Because of the loss of advertising money and the rising postal rates it was no longer profitable to publish LOOK.

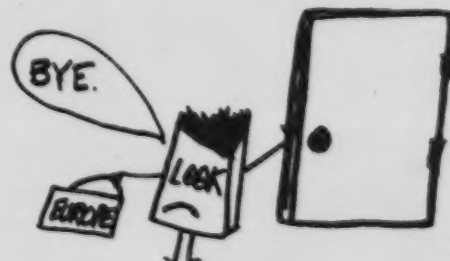
N.Y. TIMES, SEPT. 17, 1971

BRAIN BUSTERS

1. Why were the people at the party sad?
2. Why was LOOK magazine closing?
3. Why does America need a large variety of magazines?
4. How could the government help keep LOOK open?

WORDS YOU NEED AS YOU READ

published
variety
profitable



ADS, MAGAZINES and TEENS



adapted from an article by
Leonard Stein, N.Y. Times, 8/15/72.

Advertising is an important part of any magazine. Just look through a magazine and count the number of pages that have advertising. Why is it so important? The people who are advertising pay the magazine company money for the space they use. This money is then used to pay a large part of the cost to publish the magazine.

One of the least-known to advertisers is teen-age magazines. Yet these magazines are doing very well and have the loyalty and love of their readers.

The regular readers of teen-age magazines are girls 10 to 15 years old who pick up their copies at the newsstand. Advertisers look for magazines that have loyal followings. The advertiser can then direct his ad to these people because he knows who they are.

With such a loyal audience, why hasn't there been more advertisements in these magazines. There are two problems: first, many advertising agencies and their clients feel that teen-age magazines are not good quality. They are afraid that the product they are trying to sell will be seen as the same poor quality as the magazine. Second, the advertisers feel that the teen-age audience only buys certain products and their ads will not have a great influence in changing the way they buy.

The magazine companies are not worried about ads. Whether the companies decide to advertise or not, the youthful fan magazines are making money today just on circulation. They expect to be able to do so well into the future.

HERE'S A MAGAZINE FOR KIDS THAT MAKES IT BIG -- WITHOUT ADS



Alfred E. Neuman

**Mad
Wit,
Madder
Wisdom**

On Corporations:

"Corporate Ecologist of the Year" was the title of a "Mad" strip that began with an interviewer named Arthur Godfrey, who happened to have Arthur Godfrey's face, questioning an executive:

"Mr. Garble... what are the big corporations doing about pollution?"

"Arthur, we're spending millions of dollars."

"To clean up the atmosphere?"

"No... on advertising—to clean up the corporate image."

adapted from an article by
Richard Reeves, New York
Magazine, October 1, 1973

My son doesn't just read MAD -- he memorizes, quotes, collects, and fondles it. So, he tells me, do all but one of his sixth grade classmates. As far as I

tell, MAD is all he reads except for the TV schedule. And as far as I can tell from an informal but intensive survey of friends, so does every kid in the country. MAD may be the most influential magazine in the United States, if you assume teenagers and other children are worth influencing.

MAD is published by a staff of ten people working in an eight room suite at 485 Madison Avenue. That's publisher, editor, art director, production manager, two associate editors, three women handling subscriptions and a stockboy. There are also the "usual gang of idiots" as the masthead calls them, the twenty or so free-lance writers and artists who are each paid \$300 a page for their words and drawings.

MAD sells 2.4 million copies of each issue for 40¢ each. They publish 8 issues a year, plus seven foreign language editions, three 75¢ "Super Specials" and collect royalties on eight "Best of Mad" paperbacks.

There is no advertising, no posters, sweat shirts, records, key chains or MADBOY clubs.

BRAIN BUSTERS

1. Why is advertising important to magazines?
2. Why do advertisers look for magazines with loyal followings?
3. Why don't advertisers use teen-age magazines?
4. If there is little or no advertising in teen-age magazines, how do they make money?
5. Can you guess at the amount of money MAD makes without advertising?
6. Why do some magazines need ads more than MAD does?

WORDS YOU NEED AS YOU READ

loyal
followings
circulation
influential

Books

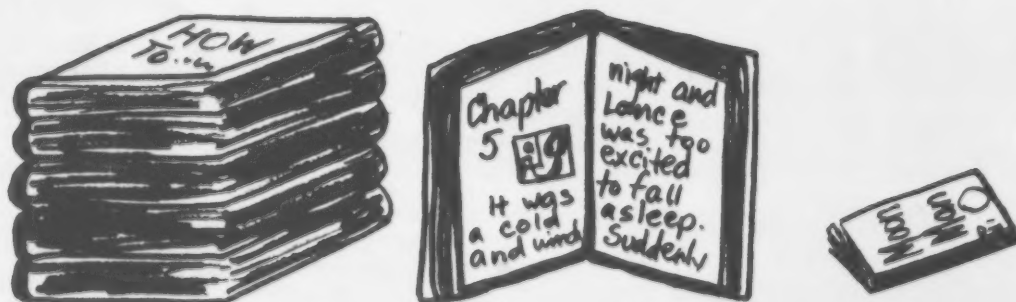
WHEN WAS THE LAST TIME YOU WERE IN A LIBRARY OR READ AN EXCITING BOOK...

IT MAY SEEM TO MANY THAT BOOKS HAVE LOST THEIR APPEAL.

TELEVISION, ARGUES SOME, AS A FORM OF ENTERTAINMENT, HAS DESTROYED PEOPLE'S DESIRE TO READ. HOWEVER, THIS IS NOT TRUE. T.V. IS TAKING UP THE TIME OF MANY PEOPLE, BUT BOOKS ARE STILL BEING READ A GREAT DEAL AND ARE CONSIDERED A MAJOR WAY OF COMMUNICATING IDEAS.

ALTHOUGH THERE IS A DECLINE IN THE AMOUNT OF HARD-COVER BOOKS BEING USED, PAPERBACK BOOKS ARE ENJOYING INCREASING POPULARITY.

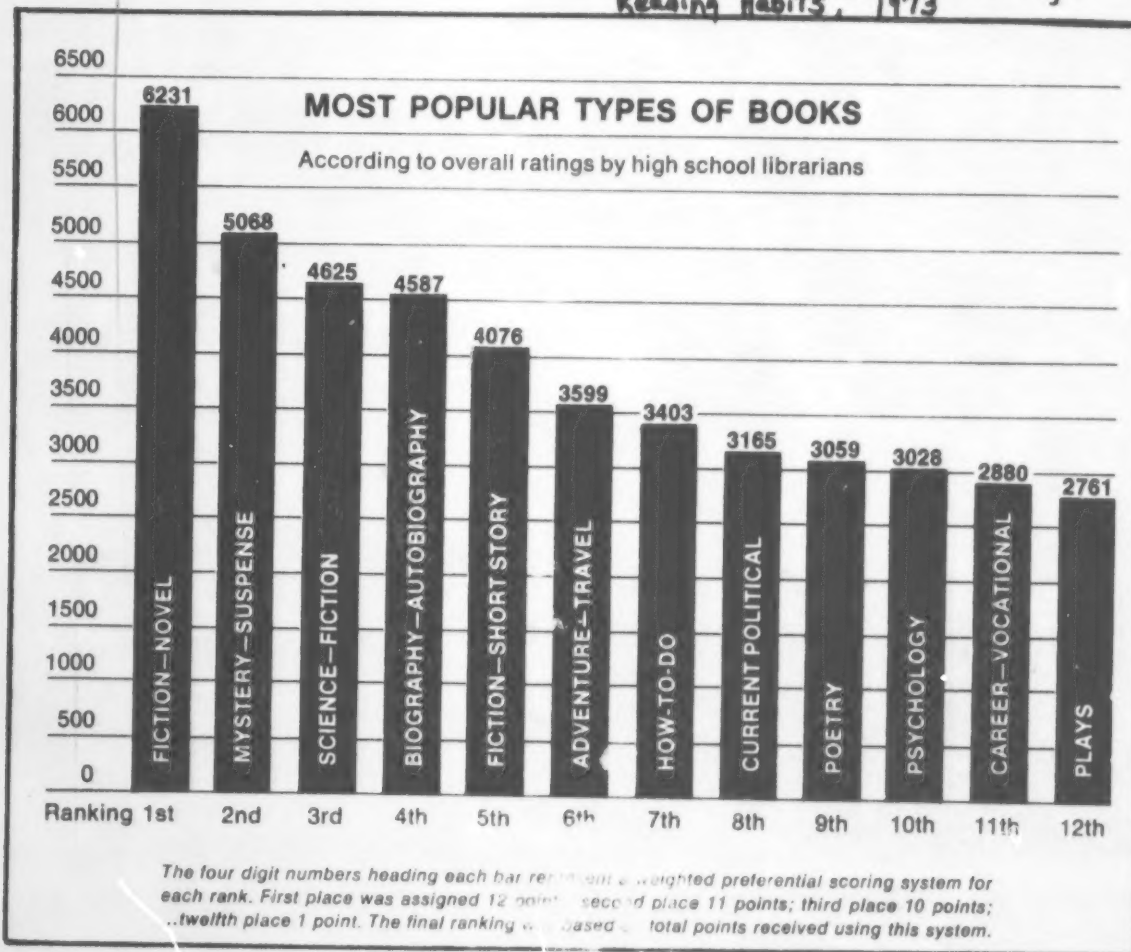
THIS SECTION WILL DISCUSS THE MOVE TOWARD PAPERBACK BOOKS.





WHAT'S YOUR FAVORITE?

New York Times Report on Teenage Reading Habits, 1973



BOOKS ARE GOIN' SOFT!



Rising costs and other money problems seem to be what's causing difficulty for everyone nowadays. The book business is no exception. Not that long ago, someone figured out that the price of hard cover books had gotten so high that the average person could not afford to go out and spend \$5 or \$6 for one book. So, somebody came up with the bright idea of using cheaper paper, cheaper methods and a soft paper cover. Many other countries had already been publishing most books in paperbacks.

In the beginning, the paperback book business here in the U.S. was just a small part of the publishing industry. This is no longer true. The paperback publishing companies have grown and people gained greater interest in buying and reading books.

Paperback books have many things in their favor. First, of course, is price. Secondly, they can be sold almost anywhere, and hard covers generally are only sold in book stores. Also, since it costs much less to print a paperback book, publishers can take more chances on different kinds of books. Because of this, there is usually a larger variety of paperbacks on many different subjects. Even some of the book clubs have begun to offer paperbacks as part of their selection lists. Sometimes books come out in hard cover first and later in paperback and now many people wait especially for the paperbacks to come out.

All in all, the birth of paperback books has helped the entire industry. Sales of books have increased through the years. Yet, the one thing that troubles people in publishing is the fear that someday paperbacks will be all that there is of the book industry.

BRAIN BUSTERS

1. How did paperbacks help the publishing industry?
2. Why did paperbacks increase in popularity?
3. What are the advantages of paperbacks?
4. What disadvantages might there be for a book owner of a paperback?
5. Why do some people feel that someday paperbacks may be all that's left of the book industry?

"SUPERAUTHORS"

adapted from an article by Eric Pace, N.Y. Times,
7/9/73.



There is a special group of writers in America. They are the people who write original paperback stories quickly and in very large numbers. Many call them superauthors because of the amount of books they can turn out in a short period of time. Some critics call these writers "hacks" and consider their work "literary garbage." The editors of these books look at the writers differently. They call the writers "the iron men" and are very happy with the sales of the books.

The paperback industry is booming and one of the main reasons is the superauthors. People want to read books for entertainment and these are the kinds of books superauthors are writing. They write exciting mysteries, stories about television programs, spy stories and what's popular at the moment.

The iron men come in many varieties and they include women. Michael Avallone, considered an iron man, was one of 17 children from the Bronx. He writes under his own name and 14 other pen names. He has written 142 mysteries including the Partridge Family series which has sold 2 1/2 million copies. John MacDonald, another iron man who writes mysteries, has written 65 books, among them the Travis McGee adventure series, which so far have sold 45 million copies. Don Pendleton writes faster than he washes. He takes 15 minute showers, but has written 41 of his 45 books in the last six years...and expects to earn \$500,000 this year. Not bad for a man whose schooling stopped at the 10th grade.

Messrs. Avallone, MacDonald and Pendleton and other superauthors do their writing on typewriters, although there are some who dictate their books. Writing a book so quickly, of course, creates problems. Some writers use pet phrases or words in many of their books and some get mixed up on details. Another serious problem is coming up with many different plots. After writing books about the same characters, it becomes more difficult to think up stories about them.

However, even with these problems, the superauthors are still selling books at a fantastic rate making a lot of money for their editors and themselves.

BRAIN BUSTERS

1. Why do these authors sell so many books?
2. Why are these writers called "iron men"?
3. Explain some of the problems superauthors face.
4. Why do some critics dislike superauthors?
5. How have these writers helped the paperback industry?
6. Would any great writers of the past have been called "superauthors"?
7. Can you name a great writer who wrote many plays? Can you name a great writer who wrote many books?

WORDS WE NEED AS WE READ

original
paperback
superauthors
hacks
literary garbage
editor
plot
character

Printing

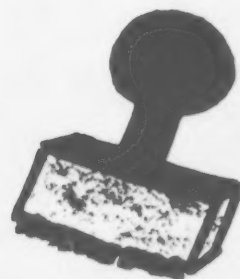
What makes New York the printing capital of the world? The finest craftsmen in the world.

They are the printers, the press room workers, the binders and finishers, and men of a hundred skills. They work with hot type and cold, with countless kinds of paper and metal and material—and with the greatest concentration of modern machines ever brought together in one city—all to bring you the printed word.

Yet all of this diversity is stamped with a single mark of excellence:
The New York Look.

It's the look of creativity, of excitement, and of vitality. It's the look that only the finest craftsmen, working with the finest machines, can produce. And they produce it every day, all day, around the clock—for you, and for people around the world.

It's something they're proud of. It's something you can be proud of, too.



WHY MORE PEOPLE BUY PRINTING IN NEW YORK

"Little old New York's good enough for us — that's what they sing," wrote William Sidney Porter, better known as O'Henry. Here's a handy checklist explaining why, in terms of the printing industry.

■ First, What Do We Mean by New York?

When we refer to New York, we are talking about the nation's largest printing center, which covers an area consisting of New York City's five boroughs, Long Island, Westchester, Rockland, and eight counties in Northeastern New Jersey. This is the New York metropolitan area, in which printing is the second largest manufacturing industry producing 17% of all printed materials in America.

■ New York Has More Printers

Numerically speaking, New York printing has more of everything. It has 3,108 printers in lithography, letterpress and other processes — more than twice as many as its nearest rival. It has 176 book printers. It has 285 specialists in platemaking, photoengraving and electrotyping. It has 315 typographic firms. It has 467 bookbinding and related firms. It has hundreds of companies producing annual reports, business forms, labels, and other custom products. New York's numerical strength in printing, alone, has no peer throughout the world.

■ New York Printing Means Diversity

Almost anything can be printed in New York. The local printing establishment offers the nation's greatest diversity in equipment, processes and trade services. Entire plants in New York concentrate only on press operations or typesetting or binding or platemaking, providing under one roof the widest choice of equipment and specialty knowledge in their field. Others concentrate on letterpress, lithography, silk screen, photogelatine, letterset, thermographic, engraved, die-cut, flexographic, gravure, web, or combination processes. Because printing firms vary in size, every type of product from business cards to supermarket displays can be produced in New York's commercial firms. And, no order is too small or too large in New York — there's always a local source for you!

■ New York's Vast Advantage — Manpower

Apart from printing diversity, manpower is New York printing's greatest asset. More than 167,000 people are currently employed in the metropolitan area industry, and each represents the best trained of all printing employees. In addition, vocational schools and industry training programs provide local firms with a steady stream of potential craftsmen.

■ A Word About the Industry's Labor Stability

Ever so often, newspaper headlines talk of a "printer strike." Some printing users and corporate officers judge this to mean that printing in New York is unstable. This couldn't be farther from the truth. In reality, these headlines refer solely to daily newspaper printing. Separate agreements are negotiated for employees in commercial printing plants, which produce everything but newspapers. The industry is proud that there has not been a strike in New York commercial printing for over two decades — and current industrial relations remain harmonious.

■ New York's Creative Printing

No where can the creative strength of New York printing be matched. At the printer's and buyer's command is an army of art and design talent. The close working relationship and common understanding between printers and creative people in New York contributes substantially to industry success in producing work in the mainstream of American graphics.

■ New York's Fast Service

When local printing salesmen negotiate with their customers, prompt and dependable service is their ace-in-the-hole. Ask almost anyone, New York printing service just can't be beaten. The New York printer is geared to a round-the-clock work schedule. If required, he is capable of printing overnight or within the tightest deadlines. What might be considered a deadline crisis outside of New York, is routine for the New York printer who prides himself on his ability to produce quality work with maximum speed.

SOME FACTS AND FIGURES ON NEW YORK'S PRINTING AND PUBLISHING INDUSTRY

- Second largest in number of firms with 6,373.
- Third largest in number of employees with 167,872.
- Second largest in "value added by manufacture" with \$1,935,000,000.
- Third largest in amount of annual capital expenditures with \$73,961,000.

Note: All figures are taken from the 1963 Census of Manufactures, U. S. Department of Commerce.

THINGS TO DO:

1. Make a list of all the different types of printed materials in your life.
2. Choose one type of printing process and do research on it. (For example, lithography, silk screening, etc.)
3. Invite a printer to your class to discuss careers in the printing industry.

WHAT'S NEW IN PRINTING?

Times Using Photocomposition To Produce Its Classified Pages

The New York Times today began producing its classified advertisements using photocomposition, eliminating the traditional Linotype machine and "hot type."

The change, which is expected to produce savings in both business and production expenses, was accomplished a year after the International Typographical Union agreed to the introduction of automated typesetting techniques. Stock tables have been produced by photocomposition since November, 1974.

Under the automated system, the selecting and sorting of the classified ads for a typical Sunday issue of The Times, which used to take three days, can now be accomplished in 20 minutes, according to John Werner, director of press operations at The Times.

Mr. Werner said that the new system will save the paper money by eliminating the need for a large staff of typesetters and by reducing the amount of space needed for the classified ads. The new system will also work automatically.

Process to Be Extended

Eventually, the entire newspaper, including the news articles, will be set in type in this manner. This new system is one of the major technological changes in newspaper printing since Ottmar Mergenthaler invented the Linotype machine in 1864.

The linotype brings brass molds into brief contact with a fast-cooling alloy to produce individual lines of type, which must then be transported, assembled and arranged into pages by skilled craftsmen.

In anticipation of the new system, The Times has been

using a computer for the business and accounting functions of its classified advertising for several years.

The switch to photocomposition had awaited development of complex computer programs to manage the various functions now done by hand up to now.

It also required that all classified copy be typed on special forms with an IBM Selectric typewriter using a Courier 12 Element, the typing ball, because 70 per cent of the copy is prepared by advertising agencies, training sessions were conducted for their staffs.

A Special Computer

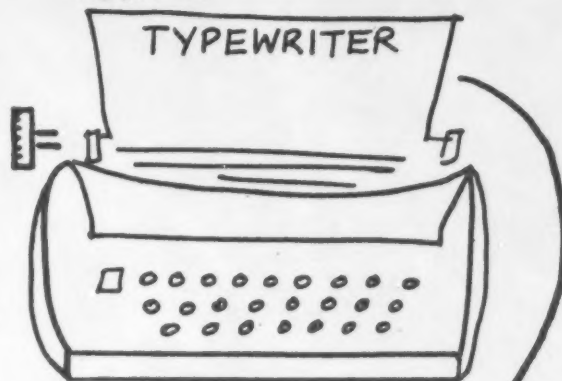
These forms are read by an ECRM optical character reader that enters them into an IBM Model 70 computer recently developed by The Times. Around noon yesterday the computer was instructed to sort the file, find each of the ads for Monday, classify them, alphabetize them within each class and arrange them by size within each alphabetical group.

The results were fed into an MGD Metroset photocomposition machine, which produced strips that were photographically developed into newspaper columns, which in turn were pasted up into pages.

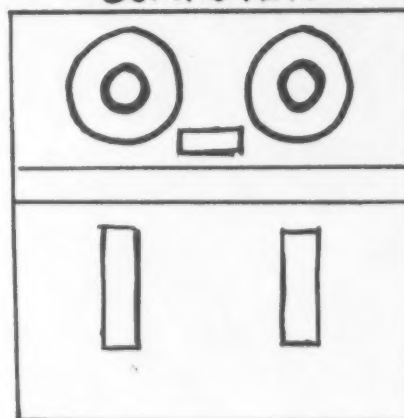
The pages were photoreproduced into magnesium relief plates, from which cardboard mats were pressed and plates were cast to be put on the presses.

Mr. Werner said that in addition to the savings, the new system would provide easier access to ads that had to be changed or corrected, and would help eliminate omissions, misclassifications and other errors.

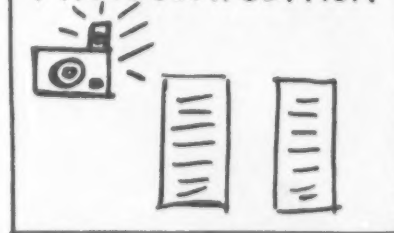
From:



COMPUTER



PHOTOCOMPOSITION



TO YOU

HELP WANTED ...	HELP WANTED ...
BOOKKEEPERS	CREDIT MANAGER
_____	_____
_____	_____
_____	_____

N.Y. TIMES August 18, 1975 p. 38

Have We Got A School⁷⁴ For You THE NEW YORK SCHOOL OF PRINTING

DO YOU WANT TO MAKE THE MOST OF YOUR POTENTIAL?
DO YOU WANT A WELL-ROUNDED HIGH-SCHOOL EDUCATION?
DO YOU WANT TO LEARN IN PLEASANT SURROUNDINGS?
DO YOU WANT TO BE PREPARED FOR COLLEGE?
DO YOU WANT EXCITING EXTRACURRICULAR ACTIVITIES?
DO YOU WANT A CAREER WITH UNLIMITED POSSIBILITIES?
DO YOU WANT TO BE PART OF AN IMPORTANT INDUSTRY?
DO YOU WANT TO BE PART OF A VARIED, FLEXIBLE INDUSTRY?
DO YOU WANT TO EARN MONEY...LOTS OF IT?

COURSE OFFERINGS

Hand Typesetting
Machine Typesetting
Ludlow Composition
Cold-Type Composition
Proof Presswork
Automatic Platen Presswork
Job Cylinder Presswork
Offset Photography and Platemaking
Offset Presswork
Bookbinding
Typewriting
Printing Technology
Layout and Design
English and Speech
Journalism
Dramatics
Spanish
Social Studies
Mathematics
Sciences
Health Education
Instrumental and Vocal Music

REQUIREMENTS

Entrance examinations --
qualifying tests in English
(reading), arithmetic (computation),
and aptitude. Tests given at NYSP
during the third week in January.

Applications may be obtained from
the guidance office of your present
school. The deadline for submission
of applications: the first week of
December.

DIPLOMA

NYSP is a fully accredited New York
City public high school. You will,
therefore, upon graduation receive
the same diploma every other New
York City high-school graduate
receives and will be automatically
eligible for admission to one of
the constituent colleges of the
City University of New York if you
wish to pursue further education.

Further information may be obtained from:

DIRECTOR OF ADMISSIONS
THE NEW YORK SCHOOL OF PRINTING
439 WEST 49TH STREET
NEW YORK, NEW YORK 10019

IS THE PRINTED WORD DEAD?

In what ways is the printing industry

- ...like the building trades?
- ...like many industries in Europe?
- ...different from many other industries in the U.S.?

in one particular way. Can you guess what that is?

The answer? APPRENTICESHIP

A common way to start in the printing trades is to study the field at a special school like the New York School of Printing, then to become an apprentice for several years, and finally to become a printing journeyman with good pay and an exciting life... and some questions about the future.

WHAT WITH TELEVISION, TAPES AND RADIO, IS THE PRINTED WORD DYING OUT?

Not a bit. More and more pieces of paper with printed words on them are flying around the city. There is more direct mail advertising, more and more booklets and brochures. Even tax laws make for more paper work. (Ask your families if they have more tax and other forms to fill out)?

DOES THIS MEAN MORE JOBS IN PRINTING?

Well, not really. Do your class lessons come out of printed books... or are some copies made by your teacher? Well, the same thing is happening in industry. Copy machines have taken over a lot of the work, and new technology is cutting back the jobs too.

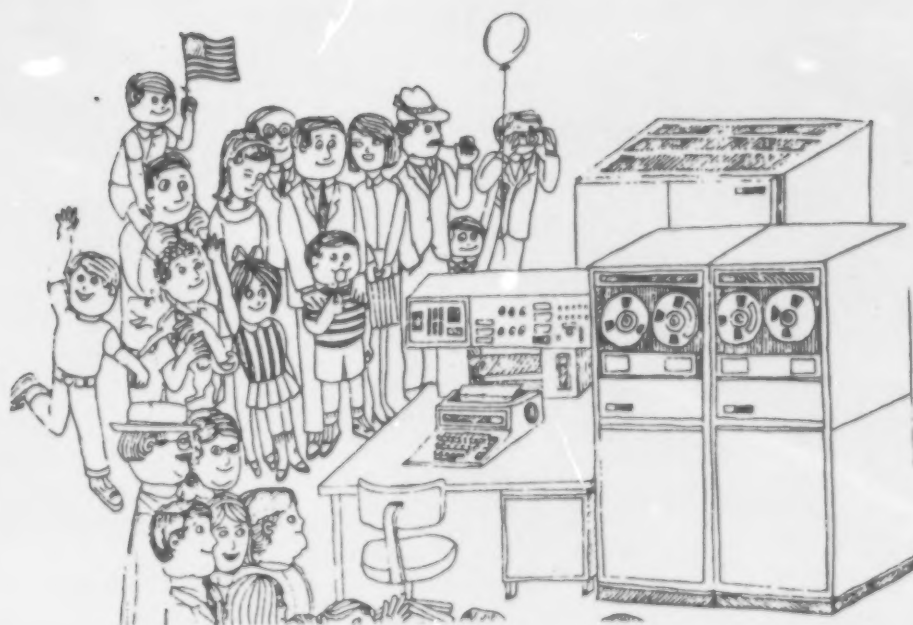
IS THERE ROOM FOR YOU IN PRINTING?

There's room for many, if not all who want to get into this fascinating field. Look around now at printing courses and schools (don't forget that writing is important and so is science) and get ready to study for a number of years. The jobs may change...but people will be reading and looking at print on paper for many years to come.

For more information about the printing industry, contact:

Printing Industries of Metropolitan New York
461 Eighth Avenue
New York, New York, 10001
760-1700

Tomorrow?



Here are some new words and ideas. Can you match them?

Telecopier

Telemedicine

Video-Discs

Esperanto

Films on records for home t.v.

One language for all

Sending letters by phone

Surgeon operating by phone

HOW WILL WE COMMUNICATE TOMORROW?

Will we sit at home and shop and bank via TV?

Will we go to school by mail or computer?

Will we read the newspaper on TV?

Will we control crime and fight fires through central alarms?

Will computers check up on our health?

Will we buy books on microfilm?

Will we send letter by copier-telephone?

Will surgeons operate by giving directions to medics by long-distance telemedicine?



"It made a mistake last week that cost us a million bucks, and it says it's sorry."

Pick one of the following and research how far it has gone today. Then write a story on how it will be used - by you - in the 21st century.

TELEPHONE
NEWSPAPERS

TELEVISION
MAGAZINES

PHONOGRAPH
RADIO

POSTAL SERVICE
ADVERTISING

BOOKS
PRINTING

COMMUNICATIONS OF THE FUTURE

WHAT ROLE WILL ELECTRONICS PLAY?

U.S. Satellite Brings TV 'Schoolhouse' to 2,400 Villages in India

By WILLIAM POWERS

Special to The New York Times

BHANKROTA, India, Aug. 3—The 7-year-old boy stared dully at the black television screen. Suddenly, it snapped to life, and he did too, with a happy tug at his sister's arm as he settled back on the concrete floor to watch.

Thus began last night an educational television experiment that experts here see as potentially enormous leap forward in the techniques of teaching the underdeveloped world.

All across India, in nearly 2,400 villages, the Bhankrota, which is the main school of the village, watched the first program in a daily series designed to teach basic subjects like hygiene, agriculture, birth control, nutrition, and to bring them in touch with the rest of this huge, diverse country.

Simple Satellite

What makes this experiment unusual is that the television signals reach the villages not by the conventional transmission route, but by way of an American space satellite that is hovering over eastern Africa. Simply by adjusting the satellite, the signals can be directed to any part of India, or the world.

"That's why this is really a historic development," explained Richard Melison, an American who is serving as chief technical adviser on the project. "In one step, we've leaped over years and years of obstacles."

Traditionally, television is transmitted via line-of-sight wave links, which require expensive ground-based facilities and limit reception to people who live close to cities—the ones who need it least in the case of programs like this.



Indian New York Times, Aug. 2, 1975. Bhankrota is in western India, and many other villages now receive television programs for the first time.

But by sending the signal from two ground stations directly to the satellite, which bounces it back down to the ground, any area can be reached with no new cables or transmission towers.

A First for Many

Many of the people watching last night's program, learned in four languages across six states, had never seen a film before. In the crowd of 100 children squeezed into a bright blue one-room community center here, some were naked, some were hungry, some were sick, but all were captivated, their eyes shining in the flickering light from the screen.

9-2-75

Canvass parents, friends, neighborhood stores, hospitals. Are any of them using computers? How?

Find stories, or invent your own, to add to those on the next page.

What can computers do today? What will they do tomorrow?

Try to visit a computer, find out how it works.

The Neighbors

By George Clark



"The whole school is dismissed . . . the teaching machine blew a gasket!"

Have there been any new ways of communicating since you were born?

What do you think the school of the future will be like?

COMPUTER HEADLINES

The retailers
go electronics

COMPUTER
SERVICE FOR
PEOPLE WHO DATE
♥

Computers
Used for
Counseling

'I Am a Computer'

Latest Machines See,
Hear, Speak and Sing—
And May Outthink Man

Using Judgment and Memory
They Learn From Errors
And Improve Performance.

This smile
is brought to you by
computer
😊

Nassau Coliseum Has
A Computer Scoreboard

The
COMPUTER
How it's Changing Our Lives

Computer for
Groceries
Does About Everything
But Bagging

COLLECT YOUR OWN HEADLINES AND
STORIES ABOUT COMPUTERS.

WHERE ARE COMPUTERS BEING USED
IN YOUR NEIGHBORHOOD?

Teachers
Give an Apple
TO
COMPUTER

Why Advertise?

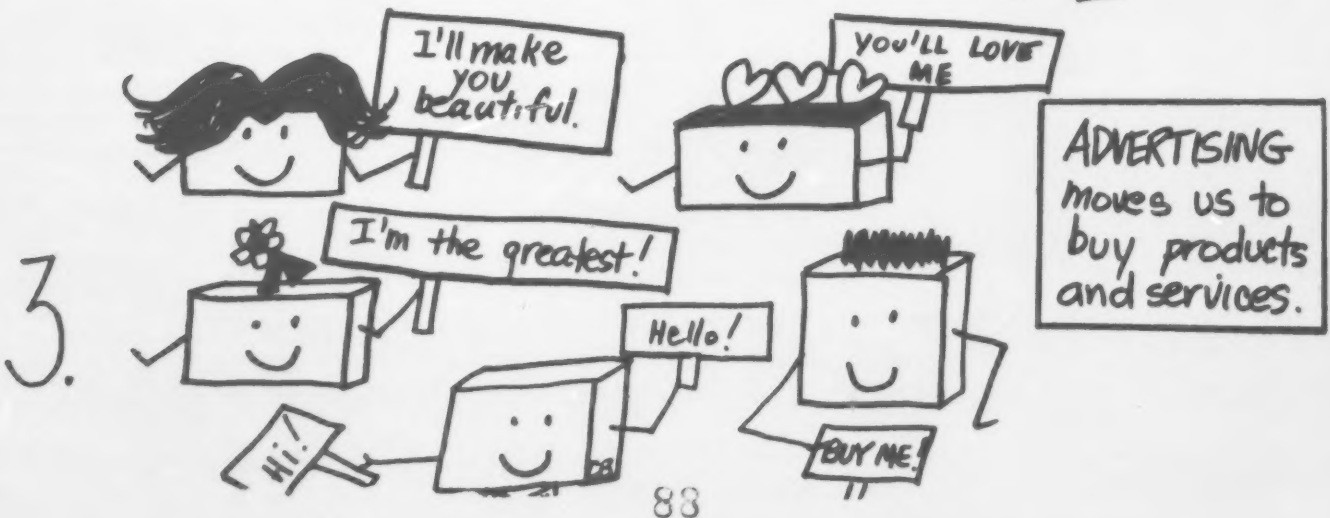
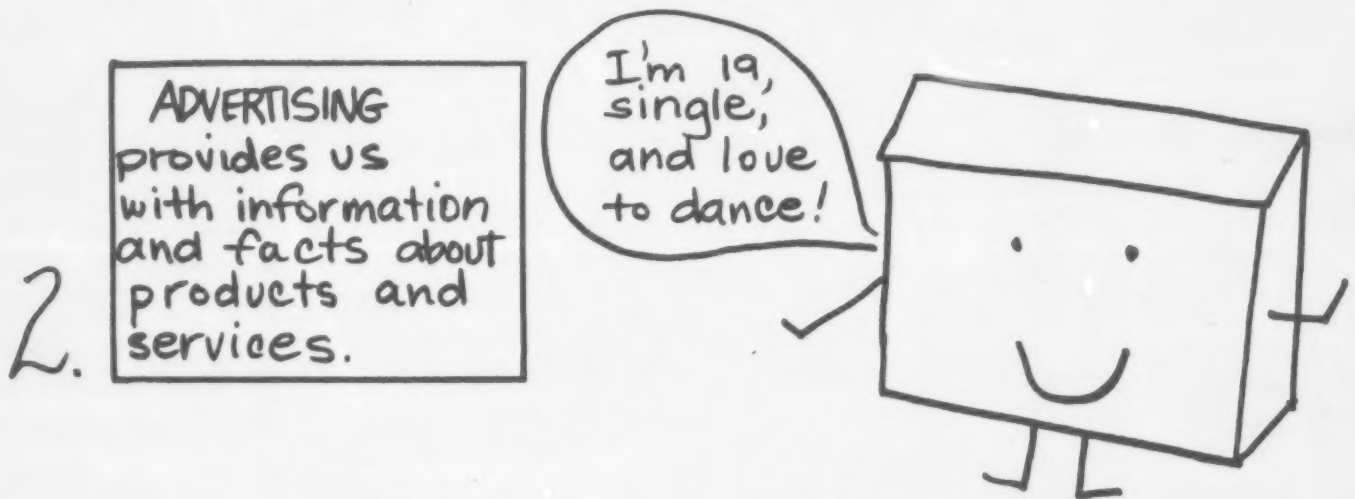
The word communicate means "to make common," or "known to all."

The word advertise means "to call attention to."

In our modern world, so many people are trying to communicate that, in order to be heard, they raise their voices or pens or artist's brushes in what has come to be known as advertising.

Advertising permeates our society today; advertising pays for many other forms of communication. We may like advertising, or we may be critical of forms that it takes. In any case, it is vital to understand it, to listen to or look at it wisely -- and to learn how -- when we have something we want to make common (communicate) we, too, will have ideas on how to call attention to it (advertise).

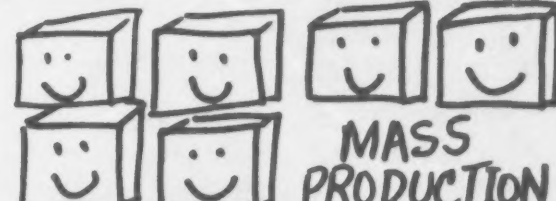
WHY ADVERTISE?



ADVERTISING -

Why else?

IT LEADS TO:

4.  for more and better programs and articles.	5.  MASS PRODUCTION and lower prices for products and services.
--	--

DID YOU KNOW...

In school we study great inventions but sometimes we leave out the part about how people get to use them.

How do manufacturers know what to make and how to sell their product? How do people know what is there for them to buy?

Advertising plays a great role in our lives. It helps move the wheels of industry and creates many jobs. It helps to bring us news and entertainment.

Advertising also starts a lot of argument as to whether it is good for us or bad for us or maybe both. Some think it makes us want too much. What do you think?

The United States has the highest standard of living in the world and also the most advertising. Is this by chance or is there a connection?

What would happen if there were no advertising? ! \ \$? \ . & ?

IF ADVERTISING STOPPED



*adapted from a booklet
published by the National
Association of Broadcasters,
July, 1972.*

If all advertising stopped at 10 o'clock this morning, hundreds of thousands of people would become jobless. The nation's more than 6,600 commercial radio stations would have to close down because of the loss of their only revenue. All of the nearly 700 commercial television stations would have to fire its employees and television would go dark. Most newspapers and magazines would have to stop publication because they too would need advertising revenues. Hundreds of thousands of people in advertising,

broadcasting, the print media, program production, equipment manufacturing and other fields would soon be looking for new jobs. Store owners and managers would cancel orders. Manufacturers would cut prices and have to close down their plants. Most store clerks would be out of work in a week because without advertising there would be few sales and with few sales there would be less money for salaries. Trucks and trains that carry freight would have to fire their employees and stop most of their services. Prices would fall so fast on the stock exchange and grain and cattle markets that the nation would begin heading into bankruptcy. If advertising stopped, the government would have to provide money and food for the hundreds of thousands of people who would be out of work.

All this could have happened in America today if advertising stopped at 10 o'clock this morning.

All this and more!

This is the way it looks to advertisers...
How does it look to you?

ON THE OTHER HAND...

We could have newspapers without ads if everybody paid \$2 more a week than they pay now -- say a total of 35¢ a day and \$1.00 on Sunday.

We could have TV without ads if every TV family paid a tax of about \$60 a year or just over \$1.00 a week.

Do you think some people would stop buying papers or TV sets if there were no ads? Explain.

BRAIN BUSTERS

1. What would happen if advertising had to stop? Could the government stop advertising? How?
2. If advertising stopped, how would your life change? How would your family's life change? Keep a list of these changes in your notebook.

THINGS TO DO

1. Ask a department store manager if he thinks more people would come into the store because he advertises? Find out what more sales mean to the store's success.
2. Have your teacher arrange a visit to a T.V. studio and learn about commercials.
3. Look through a newspaper and:
 - a) count how many ads you find on the first 15 pages
 - b) figure out the ratio of advertisements to news
 - c) name 5 different things you find being advertised

WORDS YOU NEED AS YOU READ

revenue
employees
publication
cancel
salaries
freight
bankruptcy

The above figures were arrived at by dividing the dollars spent on advertising by the numbers of consumers.

THE ADVERTISING AGENCY BUSINESS ^{86.}

Although people have "advertised" since the days of cavemen and women to let each other know about food, clothing, shelter, artwork, advertising "agencies" are something new. A few, especially in New York City, have grown very large and employ as many as a thousand people.

An advertising agency is a fascinating place. This is where a business or "client" comes to plan a whole advertising campaign and decides:

- . where and when to advertise
- . what slogan to use
- . what to say in copy
- . what the ads will look like
- . which actors to use in the commercials
- . which TV or radio shows they will sponsor

The business is constantly changing. Some companies, for example, department stores, have their own "in-house" advertising and do not use agencies. Other companies that start with in-house work, as they grow bigger, decide to go with an agency. Sometimes the creative people in the agencies, those who write copy and design ads, decide to go out on their own and open up small "boutique agencies" so they can meet directly with clients and not have to communicate through "middle-men" or "account executives."

Be sure to visit one of the big agencies listed in the resources section to see what goes on, and then if you can, visit a "boutique" agency as well, or the advertising department of a newspaper, and compare.

WHAT ADVERTISING AGENCIES ARE

An advertising agency is—

1. an independent business organization
2. composed of creative and business people
3. who develop, prepare, and place advertising in advertising media
4. for sellers seeking to find customers for their goods and services.

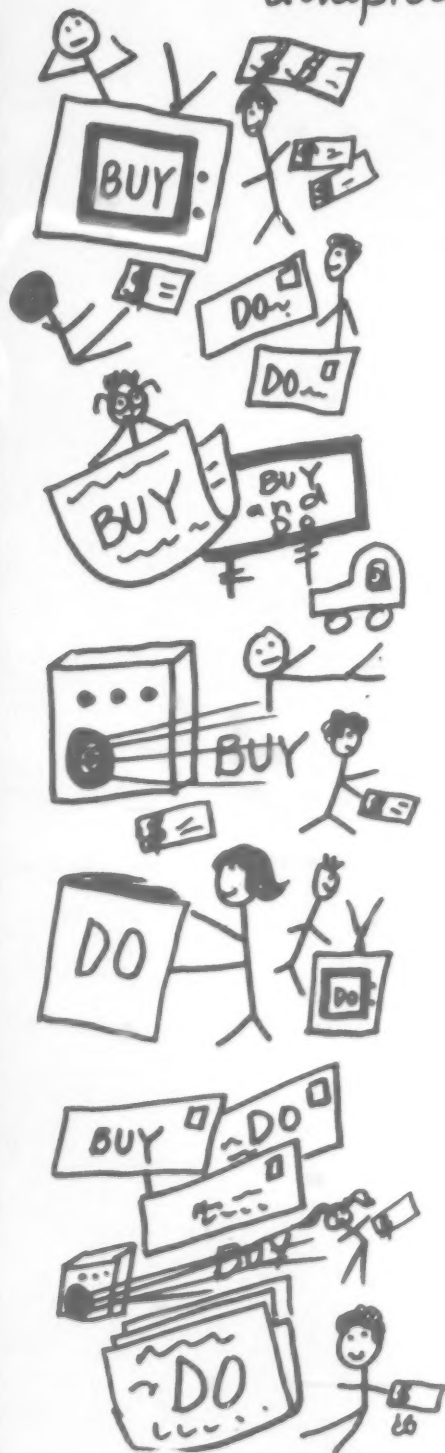
American Association of Advertising Agencies.

One third of the people in advertising work in agencies. Others work for manufacturing companies, stores, newspapers, printers, designers or companies that produce TV and radio commercials.

You and Advertising

WHY DO YOU BUY?

adapted from an article by JC Penney Company, 1972



Advertising is found everywhere.

Do YOU ever:

- . watch commercials on television?
- . hear commercials on the radio?
- . see ads on posters or billboards?
- . read ads in newspapers or magazines?
- . receive advertising in the mail?

Of course YOU do. All of us are exposed to advertising every day of our lives in any one of a number of ways.

WHY?

Advertising is trying to show us what we can buy or use and what's being made or done in America today. Advertising is trying to sell us something. That something could be a soda, a bicycle, a frozen dinner, a detergent or maybe a new soap. It could be a vacation on a beautiful island or perhaps a message about safety, keeping America beautiful, or staying away from drugs.

BUT...

We don't buy or do all the things we see, hear or read about. Did you ever think about why you use "Shampoo X" instead of "Shampoo Y?", or what makes you eat "Cereal G" instead of "Cereal H?" and how come you'd rather have "Car M" instead of "Car N?"

THERE'S A REASON

The reason has to do with--

YOU and why some ADS really get to you.

WHY DO YOU BUY?

First, let's find out about YOU.



All of us are very complicated. We behave in a certain way because of many things: our experiences in growing up; our family life; where we are born; how we live; our needs; interests; feelings; and attitudes. That's what makes everyone different.

Yet, people are alike in many ways. All of us have needs -- physical and psychological. Our physical needs are things like hunger and thirst. Our psychological needs are things like wanting to be loved or popular or rich or pretty or fear of not being one of these things.

Sometimes we know what we need and go to it. That's a conscious need, like feeling thirsty and buying something to drink. Othertimes, we do things and we're not sure why. That may be because of an unconscious need. Like being afraid of not having too many friends. So you buy a deodorant that says if you use it you will be popular. But, you buy it cause you think you like the package.

We all do things because of our needs whether we know what they are or not. Now, let's find out how advertising uses our needs to make us want to buy their products.

WORDS YOU NEED AS YOU READ

complicated
physical
psychological
conscious
unconscious

WHY DO YOU BUY?

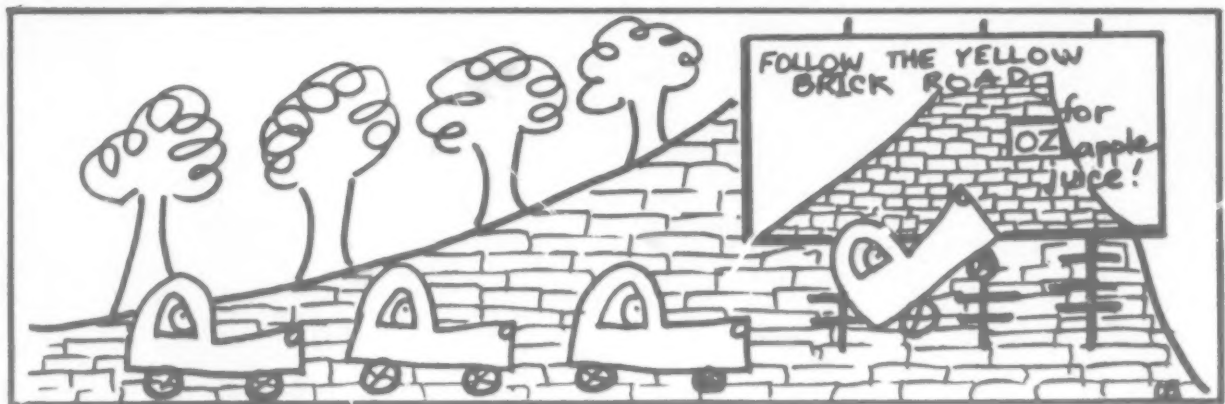
Second, let's find out about ADS.

Advertising wants us to do or buy certain things and so it appeals to our physical and psychological needs. For example, let's say somebody's hungry and sees a picture of a cake in a magazine ad or T.V. commercial. This ad will make a deep impression on that person because it shows him how he can satisfy his hunger or the physical need he feels at that moment.

But what if you're not thirsty or hungry when you look at the ad? You see an ad. It says, "Bake a cake tonight and show the family you love them." It doesn't matter if you're hungry. It does matter if you want a little love. This ad is appealing to a psychological need.

There are ads that appeal to our desires to be rich, popular, a winner, the greatest, manly, sexy, beautiful and strong. Some ads even appeal to our sense of smell like receiving perfumed paper in the mail which you might want to order from a department store.

Ads try to persuade us to do or buy certain things in many different ways. These are some of them:



WHY DO YOU BUY?

READ THESE ADS CAREFULLY.

HOW ARE THEY TRYING TO
MAKE YOU BUY?

WHICH ONES INFLUENCE
YOU?

**Every minute,
someone dies of
heart disease.**

General Electric is doing something about it.

**That old country feeling
with Parkay**
(feels even better with 7¢ off)

**Taste the flavor of times long gone.
In Heartland Natural Cereal.**

**Not
everyone knows
Kraft makes real
mayonnaise.**
Pity.

**They'll never forget
your patio party when
you serve your own
homemade ice cream.**

Man is already on the Moon
...World Book can take your child beyond.

**SEE WHAT IT'S LIKE TO
DRIVE A WINNER.**

**Today's Army
wants to join you.**

If Colgate is just a kid's cavity fighter,
how come Len Dawson won't brush
with anything else?

KINDS OF ADVERTISING	WHAT IT MEANS
TESTIMONIAL	a famous person in an ad says a product is good. He or she uses it so you should too.
PROVOCATIVE	This ad surprises you and tries to get your interest. It might say "What's happening?" or "There's a word for people who don't use seat-belts - STUPID."
PRICE APPEAL	In this ad words such as "sale" or "bargain" are used to get our attention. It may also offer "something for nothing" like "buy one package and get a second one free", or "finish this sentence and win \$10,000 in cash."
A TRADEMARK	A symbol on a product which stands for a certain company. The ads make you trust this symbol and believe it stands for care and excellence.
SCARE COPY	These ads appeal to our fears of being poor or sick or alone or just not making it. They might be trying to sell life insurance or vitamins or almost anything.
OTHER APPEALS	In these ads, our desire to win, or be popular, get ahead, return to old-fashion life or homeyness, is stressed.

THINGS TO DO

Read the ads on the page before and match the kind of advertising to each.

WORDS YOU NEED AS YOU READ

appeals
impression
persuade

HERE'S

SOME

MORE

Which brand will YOU drink? Why?

If you drink Brand A
you will be loved more

Joe Namath drinks
Brand E

If you don't drink
Brand B you will
become sad and ill

If you don't drink
Brand F you will
lose your job

If you drink Brand C
you will get rich

Brand G
keeps you slim!

If you drink Brand D
people will think
you're the greatest

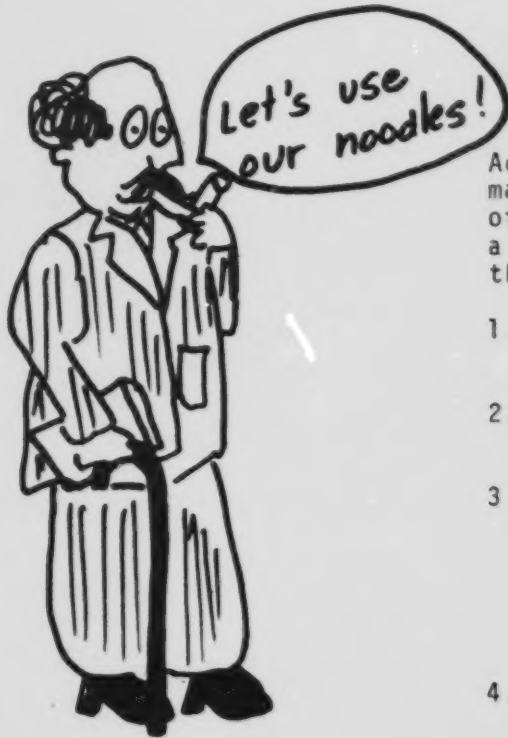
If you drink Brand H
you will have lots
of friends

What kind of appeal is used in each case?

THINGS TO DO:

1. Add up the number of ads you see or hear in one day. How many of them influence you? Figure out why.
2. Speak to your friends and family and ask them which ads make them go out and do something or buy a certain product.
3. Watch 3 commercials on television. Write them down. Decide what they are appealing to and if they would make you buy.
4. Look through a newspaper or magazine and cut out different kinds of ads. Paste them in your notebook and write which kind of ad it is -- testimonial, provocative, price appeal, trademark, or scare copy.

What does it all mean?



Advertising is a useful way to help us make decisions as consumers or buyers of services and products. But YOU as a CONSUMER must be willing to do a few things:

1. Try to understand yourself... your own physical and psychological needs.
2. Really read or listen to an advertising message.
3. Pick out information that helps in making a decision. Ask yourself, "How does this product work?"; "What does it really do?"; and "What need or want of yours is it trying to satisfy?"
4. Be honest. What is really making you buy?

COMPLETION:

(Start at the beginning of the chapter to find the answers.)

1. Advertising is found _____.
2. Our _____ needs are things like _____ and thirst.
3. Our _____ needs are things like wanting to be _____ or _____ or _____ or fear of not being one of these things.
4. A _____ is an ad which uses a famous person to tell us about a service or product.
5. _____ copy is a way of appealing to our fears of being poor or sick or alone or just not making it.
6. Advertising is a useful way to help us make _____ as consumers.

What's It Like in Advertising

Why Work in ADVERTISING?

SOME OF THE FACTS:

adapted from a
booklet by the
American Association
of Advertising Agencies.

ABOUT THE BUSINESS



1. Glamorous! Exciting!
2. Worth over 23 billion dollars today and increasing every year.
3. 4,800 advertising agencies in the U.S., mostly in larger cities.
4. Hard to get into! Hard to stay in!

ABOUT THE PEOPLE



1. 200,000 employees.
2. 20,000 newcomers each year.
3. 1/3 work in an ad agency.
4. 2/3's work in media: radio, T.V., magazines, newspapers and ad departments of different companies.

ABOUT THE JOB



1. Starting salary for beginners was \$6,500 to \$8,000 a year in 1970.
2. Can start in one job and work your way to something better.
3. Opportunities for men and women.
4. Offers excitement, variety, challenge, pressure, imagination and satisfaction.

ABOUT EDUCATION

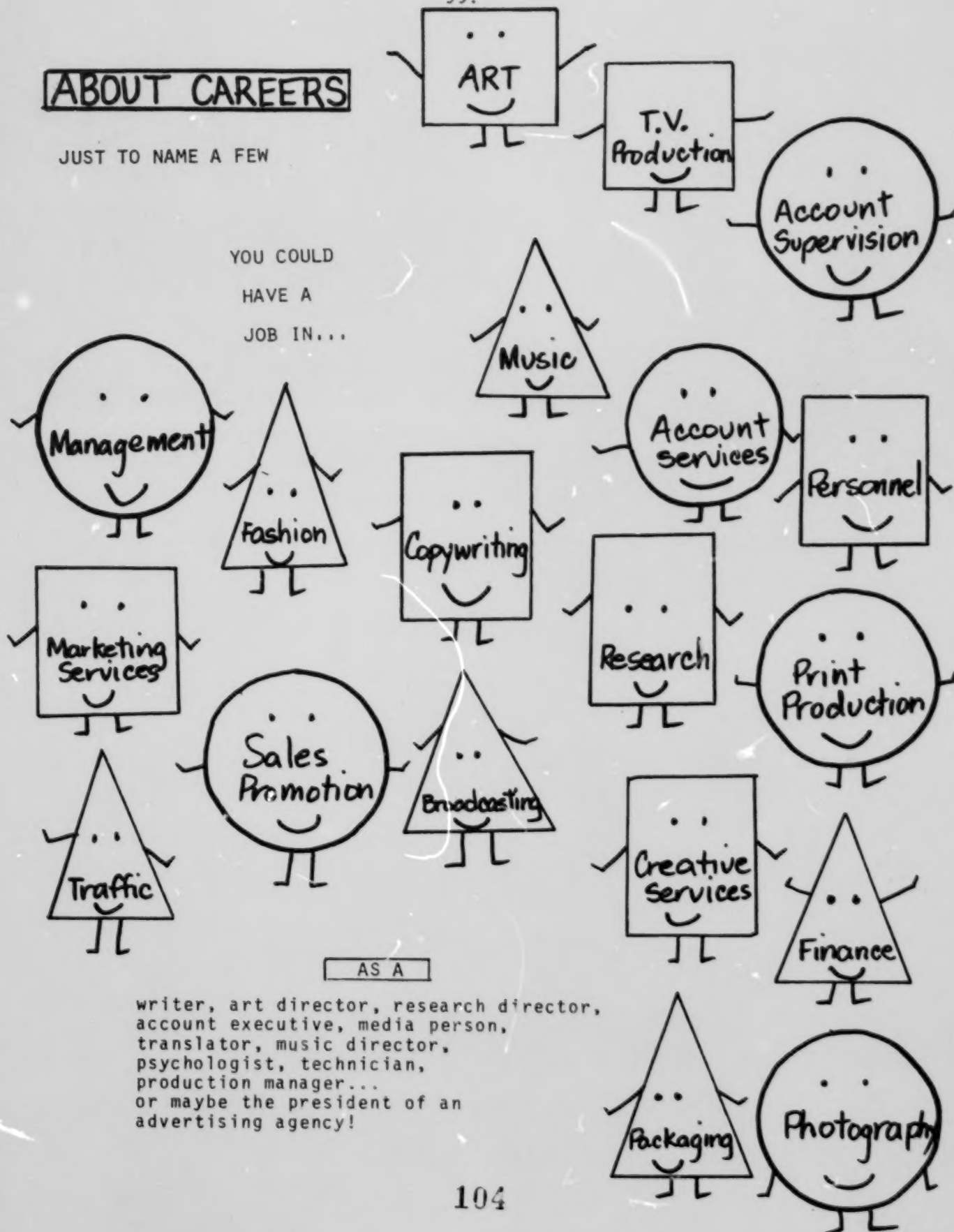


1. More agencies want college graduates.
2. Much competition but openings are increasing.
3. Important subjects to study in college include: english*, journalism, advertising, communications or business, also math, social science, economics, psychology and/or marketing.
4. To find out more, send for the booklet, "Where Shall I Go To College to Study Advertising?", from the A.A.A.A., 200 Park Avenue, New York

ABOUT CAREERS

JUST TO NAME A FEW

YOU COULD
HAVE A
JOB IN...

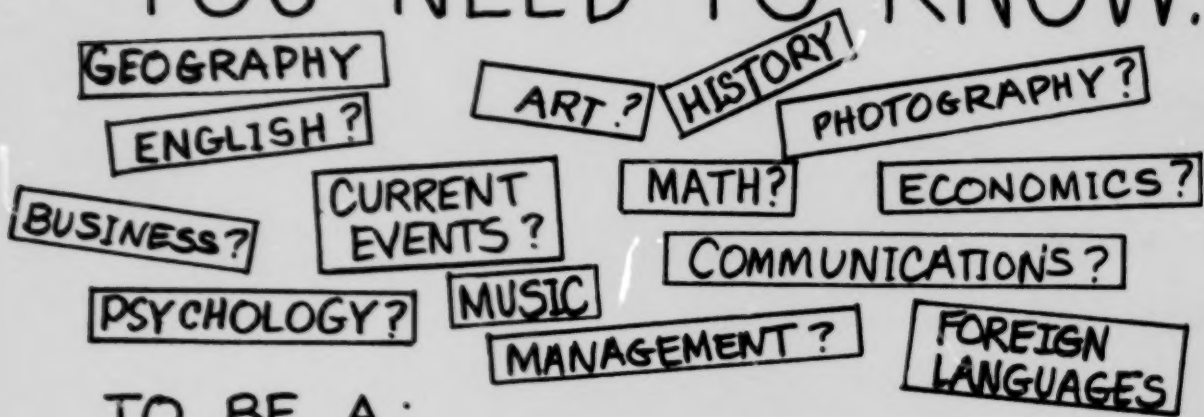


AS A

writer, art director, research director,
account executive, media person,
translator, music director,
psychologist, technician,
production manager...
or maybe the president of an
advertising agency!

MORE ABOUT CAREERS

WHAT DO YOU THINK YOU NEED TO KNOW...



TO BE A:

1. COPYWRITER -

a person who can really write headlines and sayings to attract buyers.

2. ART DIRECTOR -

a person who is skilled in putting pictures together and planning the best way to see an ad; he can usually draw.

3. MEDIA PERSON -

someone who picks and buys print space for ads and air time for commercials and gets facts and figures from research.

4. PRODUCTION MANAGER -

a person who sees that all art work is put into printed form and deals with printing, engraving, filming and recording.

5. RESEARCH DIRECTOR -

someone who works with others to study information about products, people and the best ways to advertise.

THINGS TO DO:

1. Visit an ad agency and find out all about careers in advertising. Bring in questions to ask such as:
 - a. "What kind of training and work experience do I need to get a job?"
 - b. "What would I do on that job?"
 - c. "What would I earn?"
2. Find out as much as you can about jobs in advertising outside of an ad agency. For example, how do department stores do their advertising? What kinds of jobs do people have when they work for the advertising department of a store?

1. How many women are heads of advertising agencies?
2. How do you think clients feel about working with women?
3. What should women in ad agencies do about how we see women in advertisements?

MADISON AVENUE ADWOMEN PLAY SAFE

adapted from an
article by Judy
Klemesrud, N.Y. Times,
July 3, 1973.



There are fewer than 10 women in the whole city who are heads of advertising agencies. They have made it to the top in a "man's world" and in the past that was a big thing. Today, however, these women are finding themselves targets of the anger of Women's Lib groups who do not like the way women are shown in advertising. These groups feel that Madison Avenue sees women only as lamebrain housewives in their kitchens, do nothing ding-a-lings, or sex objects.

Do the women presidents on Madison Avenue feel advertising is insulting to women? Do they feel they should change the image of women in advertising?

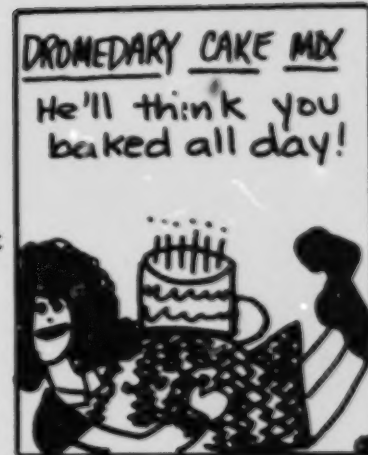
Most of them take a safe, middle-of-the-road position. They agree with the goals of the women's movement such as equal pay for equal work, but see little wrong with the way women come across in advertisements. These women are afraid to seem too militant because it might scare off male clients. They also do not attack commercials even if they do think they might be insulting to women because people might accuse them of trying to steal that account.



One of the few women who agrees with the women's movement is Franchellie Cadwell, head of Cadwell/Compton. She believes the women's movement has failed because we haven't seen any dramatic change in the way women are shown in television commercials. According to Ms. Cadwell, the woman in a TV commercial still spends 90% of her time in the kitchen getting her greatest pleasures from a white wash and shirts without a ring-around-the-collar. She sees white tornadoes, argues with doves and chats with men in her toilet tank.

Paula Green, President of Green Dolmatch, feels that one of the reasons advertising is often insulting to women is that almost all advertising art directors are men.

One thing all the women presidents agreed upon was the fact of sex discrimination in the advertising field. All of them had lost clients they tried to get because these clients didn't want to work with women. Helene Mahoney even named her agency H.E. Mahoney and Associates so would-be clients wouldn't know she was a woman. She feels the best way to fight insulting advertising is to hire more women in advertising.



WORDS YOU NEED AS YOU READ

agencies
Women's Lib
image
militant
discrimination

DISCUSSION QUESTIONS

1. Should women in advertising agencies feel a responsibility towards the image of women in advertisements?
2. How do you feel about the way women come across in advertisements and commercials?
3. Do you think that a real change in women's image could come about by having her image changed in commercials?
4. If you needed work done by an advertising agency, would you be influenced by the fact that it was run by a woman?



THINGS TO DO

1. Take special notice of the commercials and advertisements on television, radio and in magazines and newspapers to see if any of them are insulting to women.
2. Try to develop advertisements for products which would show a different image of women than the one usually seen.
3. Invite a woman who works for an advertising agency to speak to the class about her work and the future for women in advertising.

LOOK WHO'S COMING TO MADISON AVENUE!

*adapted from an article in
Black Enterprise, February, 1971.*

Madison Avenue is changing. It's beginning to have "soul". More Black people are working as account executives, writers, art directors and opening their own ad agencies than ever before.

In the 1960's, the New York City Commission on Human Rights did a study about how many Black and Puerto Rican people were working in the 12 top advertising agencies. Here's what they found:



	<u>1967-68</u>	<u>1970</u>
People in Advertising	12,206	12,134
Black	492	1,015
Puerto Rican	199	550
% in Advertising of Blacks & Puerto Ricans	5.6%	11.3%

O.K., more Blacks and Puerto Ricans are in advertising. One Black organization called Group for Advertising Progress is working together with an organization known as the Four A's (can you guess what four A's might stand for? Check your ideas below) to see what can be done about this. They are setting up training programs to help get Blacks started. The government is also funding a program at Zebra Associates, an ad agency, to help Blacks and Puerto Ricans without college degrees get into advertising.

Vincent Cullers was the only Black man owning an ad agency 15 years ago. Today there are over 24 Black-owned agencies in the nation. These agencies work in three different ways. Some try to sell products to all consumers. Others try to sell products to only Black consumers, while the third kind of agency tries to sell products to anyone earning very little money.

(The American Association of Advertising Agencies)

One problem for Black ad agencies is that few companies want to give all their advertising money for Black ads. But, Black agencies on Madison Avenue have hope for the future. They believe that Black pride and Black awareness is here to stay. Do you agree?

BRAIN BUSTERS

1. What does Madison Avenue mean in advertising?
2. What kinds of advertising have you seen for Blacks and Puerto Ricans and where have you seen it?
3. Why do you think it is important to have Black ad agencies?

THINGS TO DO

1. Visit a Black ad agency and find out how it got started.
2. Think up a way to advertise a new dessert for people who earn very little money.

WORDS YOU NEED AS YOU READ

organization
professionals
setting
funding
degrees
consumers
earning
awareness

Can anyone be a copywriter?
 What are the tricks of the trade?
 Here are some clues from

MACYS, GIMBELS and ME

from the book by Bernice Fitz-Gibbon, Simon and Schuster
 N.Y., 1951.



Bernice Fitz-Gibbon is the lady who invented the famous "Nobody but nobody" slogan about not underselling Gimbels and "It's Smart to be Thrifty" for Macy's. Her energetic and new way of doing things in advertising became a legend and skyrocketed her into a \$90,000 a year job. She worked for big stores which have their own advertising departments.

Raised on a Wisconsin dairy farm, Miss Fitz-Gibbon came to New York in the early 1920's and by 1941 was the most admired and highest paid advertising woman in America.

She feels anyone can be a success in advertising if they learn the right rules. A copywriter's most valuable tools are words and he must always be learning new words and their meanings.

Miss Fitz-Gibbon states that she learned many, many new words during the word games played at the family dinner table each night. So tonight, at your dinner table, play a word game and see how much you can learn!

Here are her rules for success:

1. Know your English grammar and spelling.
2. Use simple, direct words instead of long "show-off" words. A sentence like "The festivities have come to a conclusion" sounds pompous. How could you say it more simply?
3. Be observant. Really look at everything around you and listen. This is where good ideas come from.
4. Use words that bring pictures to mind. Blankets of an ugly color sold when the ad said "as pink as the fuzz on strawberry jam."
5. Sell yourself as something special when looking for a job.
6. The more education you get the better equipped you will be.

Okay, future copywriters, you're on your own!

THINGS TO DO

1. Write an ad for a carpet sale in August for Gimbels. Compare yours with your classmates.
2. Look at ads in newspapers and magazines. Which do you think are written by stores; which by agencies?

WORDS YOU NEED AS YOU READ

slogan
 legend
 pompous
 observant
 equipped

WHAT'S A GOOD SLOGAN?

 as determined by B. Fitz-Gibbon

A good slogan must be believable.

It must have the ring of truth about it.

It should be specific and concrete.

It should contain five to seven words, have a swinging rhythm and contain a word that will identify the product.

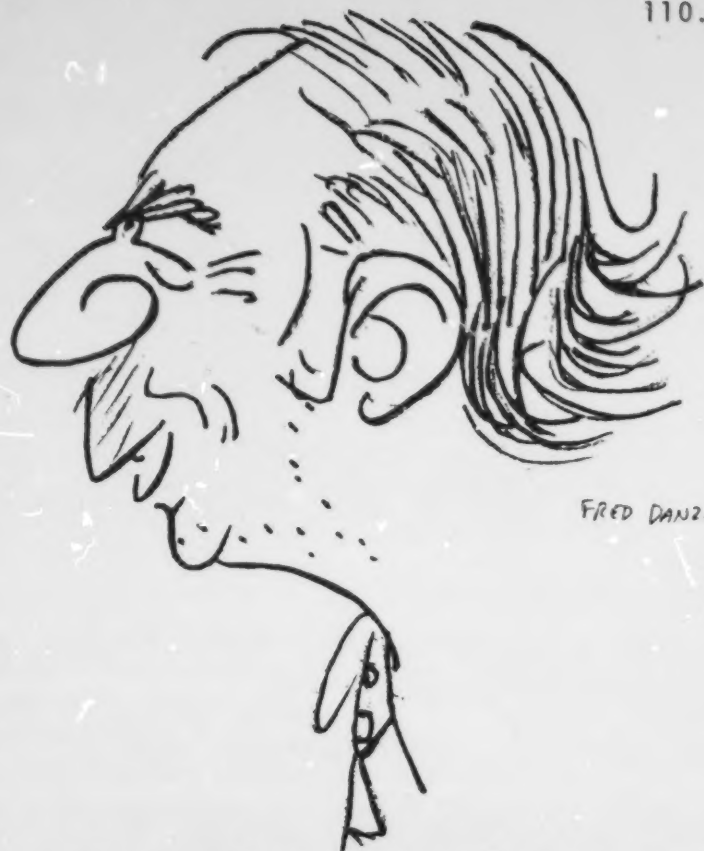
CAN YOU RATE THESE SLOGANS?



(They are no-good-at-all, so-so, and good.)

- | | | | |
|---|-----|-----|-----|
| 1. It's Cott to be good. | () | () | () |
| 2. A bonus in every basket. | () | () | () |
| 3. Reach for the Campbell's-it's right on the shelf | () | () | () |
| 4. You don't pay more - you just get more. | () | () | () |
| 5. Next to myself, I like B.V.D. best. | () | () | () |
| 6. With Goodman's...what could be bad? | () | () | () |
| 7. Babies are our business...our only business | () | () | () |
| 8. Serving you with power for progress. | () | () | () |

People Who Made It



FRED DANZIG - 7/73

BRONX BOY MAKES GOOD!

Fred Danzig is executive editor of Advertising Age, the leading national and international weekly newspaper covering news in advertising and marketing. This is his story...

Born in Massachusetts, Fred and his family moved to the Highbridge section of the Bronx when he was only two years old. As a child, he attended Public School 11. Fred graduated from New York University after majoring in journalism and his first job was as a general reporter for the Herkimer Evening Telegram. You say you never heard of Herkimer? It's a small town in upstate New York. He went on as a reporter to the Portchester Daily Item and as a rewrite man for United Press. A rewrite man writes up phoned in stories and polishes up stories already written. Fred then did some feature writing in music and in that job was the first New York reporter to interview Elvis Presley. He's the singer your mother used to go wild about! Recently, Fred has been the co-author of a book titled "How to be Heard" to be published next spring. This book is a guide to the media for "civilians".

In 1962 Fred joined Ad Age as a senior editor. This newspaper was founded in 1930 and currently has 67,000 paid subscribers at a rate of \$10 a year. The newspaper can also be bought at midtown newsstands for 35¢ a copy. This publication is a must for all people involved in advertising and marketing proven by the fact that 75% of the subscribers renew when their subscription runs out. About 135 people are needed to put Ad Age together. If you wanted to run a full page ad once in Advertising Age, in black and white, it would cost you \$1600 dollars, but regular advertisers get yearly rates discounted 30% to 40%.

Fred now lives in Westchester with his wife and two children who are attending school. His advice for young people who think they might be interested in journalism is to read everything they can in newspapers to see how the stories are written. Watch TV news shows and programs

like Face the Nation. Practice writing up TV shows as a critic would do and then compare with the real write-up in the newspaper the next day. College is recommended and most important, take a typing course in school. After you do all this, go to Fred Danzig at Advertising Age and tell him he owes you a job!

THINGS TO DO

1. Write to Mr. Danzig at Advertising Age, 708 Third Avenue, New York, New York 10017 for some copies of Ad Age that the class can read.
2. Follow Mr. Danzig's advice. Watch a T.V. program. Write a critique of it. Compare your critique with one written in the newspaper and with the rest of the classes.
3. Discover what other trade magazines are written for different industries. Bring them in to class.

WORDS YOU NEED AS YOU READ

executive
 majoring
 journalism
 subscribers
 publication
 discounted
 critic
 media
 civilians

FRENCH WASHERWOMAN BECOMES STAR

adapted from
an article by
Nan Robertson,
N.Y. Times, 4/25/73.



Until two months ago, the only people in France who knew La Mere Denis were her neighbors and the people whose laundry she washed down at the River Lot. Suddenly she has become the superstar of advertising in France -- bigger than life, the real thing, a well-known face! Barrel-shaped and as wrinkled as a winter apple, with a partly toothless grin, the 80 year old woman's image is flooding France; television, billboards, the backs of buses, subways and magazines.

The product she is promoting is a washing machine, the Vedette. The campaign using La Mere Denis is typical of a new trend in French advertising which concentrates on "real" rather than "ideal" people and is so successful that sales in recent weeks have lifted the product from No. 4 to No. 2 across the nation.

The widow Jeanne Denis lives alone in a rough two-room stone house in a tiny town in the country. An advertising man on vacation saw her and asked her to pose for pictures with the washing machine. She said she would for a television set and \$600. The agency tried to give her a Vedette but La Mere Denis wouldn't take it. She said she didn't know how to work it and would rather wash clothes in the stream.

La Mere Denis is part of the new trend that began in the United States which has moved away from beautiful models with their dream appliances in their dream houses to people who seem real, are sometimes ugly, often funny and always likeable.

La Mere Denis enjoys seeing herself on television and in magazines. She even has a pinup of herself on her wall. But there is one sad note in her life. Her children are ashamed of her being a model because they feel the world is making fun of her.

She has lost the friendship of her children but has gained a nation of fans.

QUESTIONS FOR DISCUSSION

1. Why do you think the trend in advertising is changing from "ideal" to "real"?
2. What is your favorite commercial on television? What kind of person is in it?
3. Why do you think La Mere Denis' children do not like her being a model?
4. Do you think France is laughing at La Mere Denis? Why?
5. Have you ever visited another country? What kind of advertising did you see there?

THINGS TO DO

1. Look at advertisements on television and in magazines. See how many of the people are the "dream" type and how many are the "real" type.
2. Have a debate on which kind of model, "ideal" or "dream" will make a product sell.

WORDS YOU NEED AS YOU READ

image
 promoting
 campaign
 trend
 appliances

TRY IT YOU'LL LIKE IT!

adapted from a "TV Watcher's Guide to Broadway"
N.Y. News, February, 1973.



If you heard the name Jack Aaron, you'd say "Who's he?" But if you were told he's the man who says "Try it, you'll like it" in an Alka-Seltzer commercial on television, you'd immediately know him. The same could be said for Milt Moss and "I can't believe I ate the whole thing" and Jack Somack with "Mama mia, that's some spi-i-cy meatball!" These people and many more have become famous because of TV commercials and it has opened doors for them to parts in Broadway shows and movies. But for some of them, becoming actors means a cut in salary for making commercials can pay quite well.

Pay for actors on television commercials is based on the number of times the commercial is shown on national networks in repeated 13 week cycles. The first time the commercial is shown the actor gets \$136, the second time \$83 and so on by steps down to \$22 for the 27th and each time after that. The cycle starts again every 13 weeks.

Some actors get much more than scale, of course. As much as \$50,000 to \$100,000 is paid to Hollywood stars for making a commercial. Even after actors "make it big" on a TV commercial and go into Broadway shows or movies, they often continue making commercials to add to their income. For example, Hattie Winston is now the star in "Two Gentlemen of Verona" but you can still see her on television saying "Happy Birthday, your Majesty" for Imperial Margarine. Francine Beers is in "6 Rooms River View", a play on Broadway, but you know her saying "Do yourself a favor" for Alka-Seltzer.

There are a few actors who refuse to do any more commercials after they have landed other parts. Alice Playten feels that people identify her too closely with her commercials. She is the young bride who was planning the next night's dinner of "marshmallowed meatballs - with poached oysters" while her husband reached into the medicine chest to get some help for the meal he had just eaten.

IS MODELLING IN TV ADS THE BEST OF ALL POSSIBLE JOBS?

Here's what one ad exec writes:

Neurotic! This is the most neurotic group of people you could ever want to be with. You have to remember... models live on their looks. Yet, five times a day they go to an agency and sit around in a room with 15 other girls who look just as beautiful. It's like a meat market. The art director says, "O.K. girls, stand up. Turn around. Say 'Duz does it' with a French accent." So the girls walk around, mumble "Duz does it" and at the end, the art director says, "O.K. You over there, you can stay. Thanks for coming by, everybody." Models go from one rejection to another to a point where they're going out of their skulls. How many times can you be rejected in one day?

Would you want to be a model or star in a TV commercial? What are the rewards? What are the problems?

TRY IT, YOU MAY OR MAY NOT LIKE IT

When you visit an ad agency, look around at all the other jobs...

- . receptionist
- . secretary
- . projectionist
- . account executive

Compare them to acting in TV commercials. Would you rather try for a glamorous job and risk rejection, or would you rather have a steady job?

WORDS YOU NEED AS YOU READ

cycles
scale
income
identify
neurotic
rejection



Is everyone as lucky as Hattie Winston?

How Does
Coke
Do It?

1. Do you know the slogan for Coke?
2. Do you know the slogan Coke used to have?
3. What does it mean for a company like Coca Cola to change a slogan?



IT'S THE REAL THING!

For ten years the slogan for Coca Cola was "Things go better with Coke." 90% of the people surveyed knew the slogan by heart. It was time for a

change. But Coke's themes have to last for years so there was no room for a mistake. To change Coke's slogan costs millions of dollars. The slogan must be placed on their trucks, coke machines, billboards and even the jackets of their workers. Many things had to be considered. The theme couldn't be too specific like, "Coke bubbles the best" because that wouldn't cover all the things that can be associated with Coke. It had to appeal to Coke's "target market", people between the ages of 12 to 34. It had to connect with people's physical needs (thirst, energy, refresher), psychological needs (reward, treat) and social needs (sharing in a group). The slogan had to fit into present life times and finally it had to contain words that sounded good together. It would have to last a long time. It had to be right as millions of dollars would go into the campaign and it would cost too much to change. What was the result?

Coke consulted their ad agency, McCann-Erickson.

The creative team of McCann Erickson thought a lot and worked a lot and then they held an audition in their sound studio for the people at Coca Cola. Music...light...action...all together. "It's the Real Thing"! "When they first heard it, they were jumping in their seats" said a person who was there.

"It's the real thing"! Now you see it in magazines, you hear it said and sung on radio and television. If you just heard the melody you'd still think "Coke". This slogan brings to mind all the following things about Coca Cola that the company wants you to think about. Coke was the first soft drink, it has a unique taste, it's the most popular soft drink and it has no cyclamates. "It's the real thing" is an umbrella line many situations can be built under it. It's even used all over the world although in other languages the words have to be changed a little. Can you guess what it is in Spanish? (Answer below)

THINGS TO DO

Bring in magazine ads about Coke. See how the words fit into all the goals Coke has for its ads.

WORDS YOU NEED AS YOU READ

surveyed
specific
associated
physical
psychological
social
unique
cyclamates

ANSWER

(La chispa de la vida)

HOW DO YOU DO!

Would you like to work for McCann Erickson and advertise COKE? It takes many people with many talents to make a good ad. Let's meet some of the people who've worked their way to the top of this advertising agency.



HELLO BILLS!

Bill Backer is an Executive Vice President and Creative Director. He started out by having his own jingle company.

Bill Moore is an Art Director. He was an artist who went into advertising because he wanted to eat!

Billy Davis is a Music Director who was a very successful song writer before getting into ads.

HELLO DON!

Don Tortoriello is an Art Director who's always worked in advertising.

HI ELI!

Eli Goldwasser is a projectionist in the TV studio. He studied electronics at RCA Institute.

HELLO GINA!

Gina Gaylord is the Director of Broadcast Operations and a Vice President. She worked her way up after many years.

HI KAREN!

Karen Gregory is a Public Relations Assistant. She started as a stenographer in a government pool, now she writes the McCann newsletter.

HI LARRY!

Larry Glucs is an Account Executive. At first he worked for an insurance company, but wanted more creative work.

HELLO MICHAEL!

Michael Dolan is the Manager of the Print Production Department. He's been in print advertising all his life.

HI PACY!

Pacy Markman is a Creative Supervisor who once taught math. He's even written comedies.

HELLO THERE WINSTON!

Dr. Winston White is a Research Director who went from a textile worker to a Harvard Professor to a market researcher. He likes the world of action better than university life.

MOORE. MOORE. AND EVEN MOORE!

William Moore is certainly one of the outstanding art directors at McCann-Erickson Advertising Agency. Not only is he a very talented guy but he is the only black art director working on Coca-Cola. In a field where minorities have not exactly been welcomed with open arms, Bill has made tremendous strides forward. He's now hoping that more minority people will follow him.

Born in Washington, D.C., Bill joined the Air Force after finishing high school. After his discharge, he entered art school and studied Advertising Design in the evening while working as a drafting trainee for an architectural firm.

Bill then made his way up to New York where he worked as a para-professional in remedial reading at I.S. 70 in Manhattan. He was disappointed to find that many of the students there felt that most opportunities for careers were closed to minority groups and he tried to raise their hopes.

He then heard of the 4A's. This is a trade association for ad agencies which sponsors young people; training them for careers in advertising. After studying with the 4A's, Bill took further courses in advertising at the School of Visual Arts, and film-making at The New School for Social Research.

Bill then started as a trainee at McCann-Erickson after he completed his school. Within a year Bill had worked his way up to full art director, a position which pays well and offers good opportunities for the future. Although he has only been there two years, Bill has already won a Clio for best ad campaign (a Clio is something like an Oscar). He's been a finalist in the International Broadcasting Awards and a finalist in the Art Directors and Copy Show.

In his private life, Bill recently married a girl who is going to medical school. For Bill and his wife the future looks great!

WORDS YOU NEED AS YOU READ

minorities
strides
architectural
sponsor
campaign

BRAIN BUSTERS

1. Do you think Bill Moore's success will encourage employers to hire more blacks?
2. Do you think young people will try harder after learning about Bill?
3. Do you think Moore made it just because he was black?
4. Do you think his success is tokenism?
5. Do you think special programs like the 4 A's sponsorship are needed to help people with talent?
6. What qualities did Bill have that helped him make it?

THINGS TO DO

Contact the 4 A's and ask about their program to help get started in advertising.



Bill Moore

GETTING READY FOR T.V.

Do you know how a television commercial is planned? Let's follow the path a recent Coke commercial you may have seen on TV took.

COUNTRY SUNSHINE

The account executive called a meeting of some of his creative staff, his art director and his copywriter. They discussed the idea of a commercial called "Country Sunshine" which is simply the story of a country girl coming back home and enjoying the sweet memories of home at the farm, one of those memories being a bottle of coke!

The art director had to plan a script board which is a series of scenes to be filmed for the commercial and the copywriter had to plan the words that would go with those scenes. The original pictures and words follow this story. Can you see where changes in the story order were made?

Then the music director had to be called in to create the musical background for the commercial. And the television production staff had to set up everything that would be necessary for the film, along with the service area which arranges for casting and has control of the budget of the commercial. Finally, the television production staff creates the commercial.

THINGS TO DO

1. Match up the pictures of the script board with the words on the copy sheet. Try to figure out what abbreviations like CU and LS are.
2. Have the class create its own commercial. Form committees -- art, copy, music, television production and service. Act out the final result and pretend it is being filmed.

WORDS YOU NEED AS YOU READ

account executive
copywriter
script
series
budget

McCANN - ERICKSON, INC.

Home Office: 485 LEXINGTON AVE., NEW YORK, N.Y. 10017

SCRIPT FOR A STORY BOARD

client Coca-Cola USA
 product Coca-Cola

AS PRODUCED

W.O. no. 2-9534
 length :60

script title "COUNTRY SUNSHINE"

rev. no.

film or et code no. KOMT2619

air date

Long shot of cab on country road

CU of girl in cab

LS of kids on swing

LS of cab

Kids on horse

Kids on tree fishing

LS of father on tractor

Pan of car with girl

Shot of hay loft

Mother on porch

Long shot of cab

CU of father reacting to cab

CU of cab

CU of girl on swing reacting to cab

CU of boy in hay loft

Boy jumps out of hay loft

Mother on porch reacting to girl

Long shot of cab arriving at house

Product shot

Girl greets family

CU of greeting

CU of family on porch

CU of kids drinking Coke

Product shot

Guy getting out of truck

Girl and guy embrace

Couple on swing

SUPER: It's the real thing

"I was raised on country sunshine

Green grass beneath my feet

Runnin' thru fields of daisies

Wadin' thru the creek

You love me and it's invitin'

To go where life is

More excitin'

But I was raised

On country sunshine

I was raised

On country

sunshine. I'm-a-happy

With the simple

Things--a Saturday night dance

A bottle of Coke

The job that the Bluebird brings
I love you please believe me

And don't you ever leave me

Cause I was raised on country sunshine

It's the real thing

Like Coke is

That you're hoping to find

Like country sunshine, it's the
real thing

Coca-Cola"

A T.V. STORY BOARD



That Pepsi Feelin'

N.Y. Times, November 16, 1973

Some 800 Pepsi-Cola bottlers and their wives or husbands are going to Miami, Florida for a weekend of live entertainment, food and drink to get a peek at next year's advertising. They will get previews of ads for 1) Regular Pepsi 2) Diet Pepsi and 3) Mountain Dew.

It is important that the bottlers like what they see and hear since they decide how much they spend for local advertising on top of what Pepsi spends for national.

What will they see and hear? After 1,000 one-hour interviews, their agency, BBD&O, found two main things about how customers feel. "I like to think for myself." "I like to feel free to do what I want to do." So the new theme is...

"Join the Pepsi People, Feelin' Free"

"We're not talking to the weirdos" said Alan Fottasch, creative director of Pepsi, "but to the average guy feelin' free." Music is an important part, and here's the song:

There's a feelin' around
It's America's sound
Pepsi People
Feelin' free.

Free to choose a new way
Free to stand up and say
You be you
and I'll be me.

Maybe the message is: You're free not to drink Coke!

The Diet Pepsi people asked about calories. What is more important, taste or low cal's? What they found out made them switch from 2 calories a bottle to one, and now they will go national with it -- hoping that as number #2 they will beat out Coke's TAB which is number #1.

And Mountain Dew is going to try to get to an older age than pre-teens. Will it compete with That Country Feeling?

Anyway, they figure that in the first three months of 1974, 95% of people in the USA will hear one of their 14 messages.

Are you included in the 95%? How do you react...

To see which gets to you -- Coca Cola or Pepsi -- do your own market research...

DO YOUR OWN MARKET RESEARCH

How do ad agencies find out what kinds of ads appeal to people? Well, one of the ways is showing ads and having people fill out questionnaires giving their feelings about what they've seen.

Let's pretend an ad agency is testing out an ad on the class and fill out the following questionnaire giving our reactions. This is called market research.

When all the questionnaires are filled out, have a committee tally up the results and make a report to the class on what they found.

Sample Coke Questionnaire

Instructions

1. Find a magazine ad for Coca-Cola and one for Pepsi-Cola. Both should be the same size.
2. Show half the class one ad first and half the class the other (or alternate between classes).
3. Ask students to read questions carefully and answer fully. They should fully explain their answers with reasons why they feel the way they do.
4. Tell students you want their opinions based on these two ads not their general overall opinion of the brands. Their answers should not necessarily be influenced by the brand they like best.
5. Ask respondents not to read ahead but answer each question before reading the next.

129.
The Questionnaire

1. First, list in Column 1 the brands of soft drinks you usually drink. Be sure to distinguish between regular soft drinks and diet drinks. Any others?
2. Write in Column 2 the number of times you drank each brand during the past week.
3. Check your one favorite brand in Column 3.

<u>Column 1</u> <u>Brands Usually Drink</u>	<u>Column 2</u> <u>Number of Times Past Week</u>	<u>Column 3</u> <u>Favorite</u>
_____	# _____	()
_____	# _____	()
_____	# _____	()
_____	# _____	()
_____	# _____	()

Enter Ad Shown First: _____

4. Please tell me all the thoughts and feelings that went through your mind while you were looking at this ad. Tell me everything that you can remember. There is no right or wrong answer and no answer is silly. PROBE FULLY. How did you feel about what you read? Why? Please explain. PROBE FOR REACTIONS TO CONTENT AS WELL AS EXECUTION.
5. What ideas does this ad get across to you about the brand being advertised? Are those ideas you just mentioned important to you personally in a soft drink? Why do you say that? Please explain.

Enter Ad Shown Second: _____

6. Please tell me all the thoughts and feelings that went through your mind while you were looking at this ad. Tell me everything that you can remember. There is no right or wrong answer and no answer is silly. **PROBE FULLY.** How did you feel about what you read? Why? Please explain. **PROBE FOR REACTIONS TO CONTENT AS WELL AS EXECUTION.**
7. What ideas does this ad get across to you about the brand being advertised? Are those ideas you just mentioned important to you personally in a soft drink? Why do you say that? Please explain.

NOW SHOW BOTH ADS SIDE BY SIDE.

- 8a. Now look at the Coke and Pepsi ads together. Suppose you had a total of nine points to divide up between these two ads depending on how well each gets across what's important to you in a soft drink. The better the ad in describing what you want in a cola, the more points you'll give it. But the total must be nine (9) -- no more, no less.

	<u>Number of Points</u>
Pepsi-Cola	# _____
Coca-Cola	# _____
Total must be to nine	# <u> </u>

- 8b. Why do you give more points to _____?
(write in brand)

9. Now here is a list of phrases that might be used to describe soft drink ads. Based on the two ads you've just seen, check the one brand that you think is best described by each phrase.

	Check One	
	<u>Coke</u>	<u>Pepsi</u>
Appeals to all ages.	()	()
A drink for people like me.	()	()
The most refreshing brand.	()	()
Brand that goes with fun.	()	()
Is appropriate for any occasion.	()	()
The most popular brand.	()	()
Appeals mainly to kids.	()	()
Appeals mainly to older people.	()	()
Makes me thirsty.	()	()
The most eye catching.	()	()
The most likely to interest me in reading the copy.	()	()

Now that you have compared Coke and Pepsi...

What has happened to milk.

Do you know milk sales are down.

Do you think this is because soft drink ads persuade us better?

Milk is now being advertised on TV.

Do you think more people will buy milk now?

Does advertising change your drinking habits?

Ads and Ideas

You're a manufacturer and you have a new product. But you don't know if it will sell. What can you do to find out if it will bomb out?

adapted from "Ban The Bomb" in Toledo, Batten, Barton, Durstine & Osborn, Inc. 1971.

BAN THE BOMB



If BBDO has a client with a new product this is what they do to see if it's a bomb. First, they learn all about the client by doing what is called a corporate and market analysis. That means they study the company's know-how of equipment, the way they produce and distribute products and their chances of making profits. Then they take a look at market size and trends, how much money the company would have to put into this new product and whether it looks as if it would make money. Then they talk to the people who would be likely to buy the product to find out how they feel about similar products on the market.

Now they are ready for their creative people to get to work. These people talk about the new product ideas with small groups of people who might be interested in using such a product. They want to find out which ideas have the least chance to succeed and get rid of them right away. The next step is called concept testing. Concept cards telling about the new product are mailed to 2,000 people whose names are picked from telephone books. These people are asked to answer questions about the ideas for the new product and they are offered the product or its worth in cash for doing so. One way of seeing how good the product looks is by counting how many of the people selected the product rather than the cash.

A new plastic bag shaped like a boot. Fits into pockets or lunch boxes. Perfect for children who don't like to carry rubbers.



Step Three involves putting all the facts already learned in a computer which can predict the chances of the new product being able to sell, plus tell about sales problems the product might have.

BBDO feels that if the new product does well on all the tests it is put through, it will be a successful product. What do you think?

New soft ice cream in a can.
No mess,
no dripping.
It whistles!

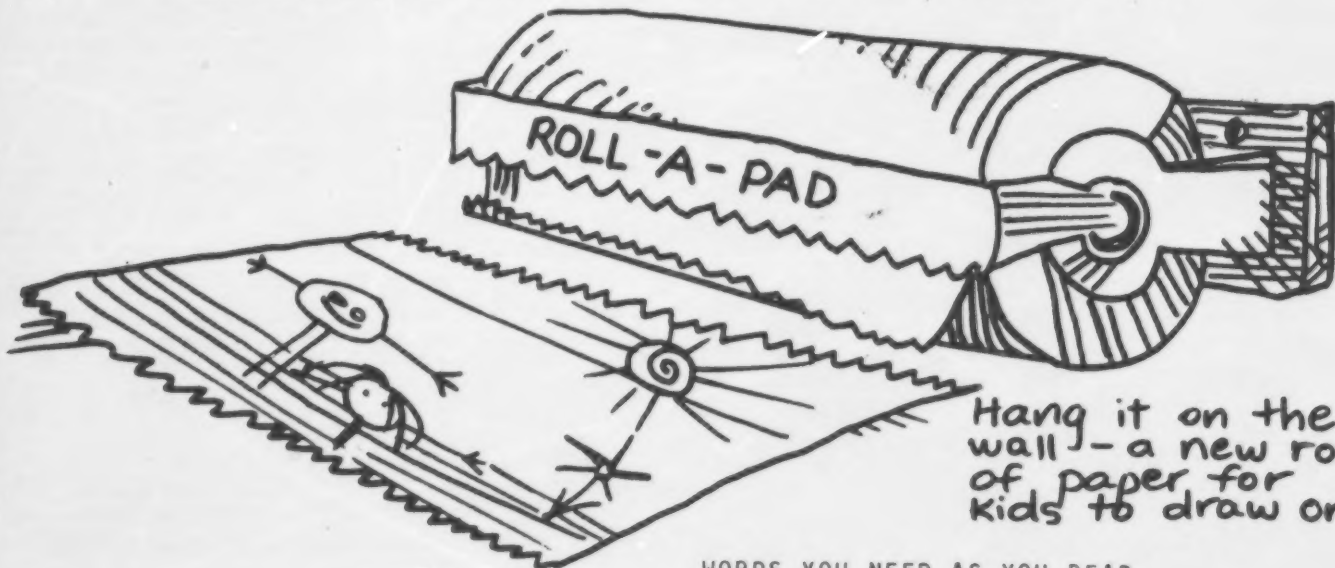


QUESTIONS FOR DISCUSSION

1. Do you think a product's success can be predicted?
2. Can you think of a new product that failed after it came out into the market? Why do you think it failed?
3. Can you think of any other ways to test a product before it is put into the market?

THINGS TO DO

1. Contact BBDO and ask them to use the class for analysis of a new product by letting you answer research questions and fill out concept cards.
2. Create a new product. Ask your classmates the necessary research questions you would need to know, have them fill out concept cards and make a prediction on how successful the product would be.



Hang it on the wall - a new roll of paper for kids to draw on.

WORDS YOU NEED AS YOU READ

corporate	and market analysis
profit	concept
trends	computer
creative	predict



Bandages with medicine to take the itch out of insect bites

WHY SOME ADS MADE IT AND OTHERS FLOPPED



An ad can only be considered successful if the product sells. Can you guess which of these ad campaigns made it?

1. Try It, You'll Like It (Alka-Seltzer)
2. WEO - How A&P prices have changed
3. Rheingold commercial showing weddings of different kinds of people
4. Fly Me (National Airlines)
5. Burt and Harry Piel (Piel's Beer)
6. We try harder (Avis)

"Try it, You'll like it" is known by everyone but does everyone know it refers to Alka-Seltzer? No! That may be a problem with the ad. The product Alka-Seltzer may have its own problems with competition from Gelusol and Digel which don't need a glass of water or time to fizz.

The A&P slogan had the same problem. A&P is an old company and many shoppers prefer the many modern, new supermarkets like Pathmark or Big Apple that have sprung up. "WEO" hasn't made waves.

Beer drinkers didn't like Gablinger's ads about low calories because beer drinkers aren't out to lose weight. They didn't like Rheingold ads showing ethnic weddings because weddings are not where they drink beer. And they didn't even go for the cartoon figures of Harry and Burt Piel which everybody else thought were great because they didn't really like Piel's beer. What did they like? Schaeffer's because "it's the beer to have when you're having more than one!"

"Fly Me" is a very successful ad campaign. Interest in pretty girls is always high and the controversy about the ad (women's lib didn't like it) was good publicity. National Airlines sales have gone up since the "Fly Me" campaign.

The "We Try Harder" campaign for Avis was excellent. Not only did the catchy slogan appeal to people, but the company made a real effort to live up to their slogan. People appreciated the better service they got.



OTHER ADVERTISING FLOPS

1. Nobody doesn't like Sarah Lee -- expectations too high
2. Contact's Gold Diggers -- too much competition on market
3. Mr. Dirt for Mobil -- gas shortage hurt gas sales
4. Ballantine Beer -- change in taste made people feel maybe it wasn't good before

OTHER ADVERTISING SUCCESSES

1. Mazda -- new product, good advertising sounds and cartoons
2. Volkswagon -- capitalized on Beetle's ugliness
3. You don't have to be Jewish (Levy's Rye Bread) -- made product nationally famous

QUESTIONS FOR DISCUSSION

1. What are some factors which decide the success of an ad campaign?
2. How can an ad be liked but the product not sell?

THINGS TO DO

1. Look for other ads that have been successful and try to decide why.
2. Try to write some slogans for products as part of an ad campaign.

WORDS YOU NEED AS YOU READ

competition
 appealing
 controversy
 expectations
 capitalized
 factors



What is this cartoon trying to tell us?

HOW DO COMRADES ADVERTISE?

adapted from an article by Philip Dougherty in the New York Times, 7/5/73.

Edward E. Spitzer of Nadler and Larimer wanted to learn more about Russian advertising. It took him over a year to arrange one week of interviews with Russian advertising executives.

Mr. Spitzer believes that Soviet advertising is getting more like capitalist advertising. "The executives are indistinguishable from those in the United States," he said, adding "they wear custom-made suits, gold cuff-links and eat well. They act like United States executives and don't live like other people -- just like in the United States."

The purposes of Soviet advertising were explained to Mr. Spitzer during his interviews. Some of these purposes are:

1. to regulate the demand between the consumer and the producer
2. to build up the importance of the people who produce the goods
3. to show the consumer how important he is.

These purposes are much like our own in advertising in the United States today. Meanwhile, with more government regulation here, some people think advertising in the U.S. is getting more like Russia!

BRAIN BUSTERS

1. Why does Russia need advertising?
2. Why is advertising in Russia getting more like advertising in the United States?
3. What will a bigger advertising industry do for Russia?
4. Why do Americans think advertising in the United States is getting more like Russia?

WORDS YOU NEED AS YOU READ

Soviet
capitalist
indistinguishable
custom-made
regulate
consumer
producer

TAKE ME OUT TO THE MOVIES!



*adapted from
an article by
Philip Dougherty
in the New York
Times, 10/19/72.*

Now there will be more things to get at the movies - only this you won't have to pay for!

A new company called Audience Marketing is promising to distribute samples faster and cheaper than ever before. It will do its thing at the movies. Frederick Vanacore, the 45 year old president has decided to use a heavy plastic container stamped "Movie Bonus Bag". Men and women will receive different bags marked "For Men Only", or "For Women Only". There could also be one for teenagers if the company gets the clients.

Mr. Vanacore considers the ideal number of items per bag at 5 to 12 and is offering 500 movie houses commercials for these products to use on the screen. So far Mr. Vanacore still needs clients. Maybe you could help him find some!

BRAIN BUSTERS

1. Why would Audience Marketing want to give you free samples at the movies?
2. What kind of samples would you like in a plastic container stamped "For Teenagers Only"?
3. What are some other good ways to give you free samples?

WORDS YOU NEED AS YOU READ

distribute
samples
bonus
clients
items
commercials

CAN ADVERTISING GET PEOPLE TO WORK?

adapted from "Advertising: Productivity Quest"
by Philip Dougherty, N.Y. Times, August, 1973.



Advertising can get people to buy things but can it make people work? This is what the Advertising Council will be trying to find out in this year's public service ad campaign. Every year the advertising business runs a public service campaign which doesn't sell a product but sells ideas for the public good.

For this purpose a couple of headlines for magazine ads read, "Would you hire you?" "Can anyone do what you do better?" These ads are part of a campaign to improve the quality of services rather than the quantity.

One ad, after pointing out that everyone could do his job better if he wanted to, goes on to say "And we'll all have more to show for it. More money because we'll be giving each other our money's worth."

Another ad is headed "How would you like to sign the work you do?" and that is the theme for a TV commercial. The slogan for this Ad Council campaign is "America, it only works as well as we do." The Council feels that productivity is important for economic growth without high prices, and for making American products more desirable in world markets.

QUESTIONS FOR DISCUSSION

1. What is a public service ad campaign?
2. Do you think that advertising can get people to work better?
3. What is the purpose of an ad saying, "Would you hire you?"
4. How do you think productivity can affect economic growth?

THINGS TO DO

1. Be on the lookout for more ads from the Ad Council to bring into class.
2. Pretend you are part of the campaign and make up an ad to increase productivity.
3. The campaign the Ad Council is running is part of "Public Service Advertising" which is advertising to improve peoples' lives and the public good. Look through magazines and newspapers for public service ads in such fields as pollution, drugs, etc. Bring these ads to school for discussion.
4. Is there a problem in your neighborhood that might be solved by an ad campaign, for example, clean up a street; get a health checkup? Develop an ad campaign to help solve the problem.

WORDS YOU NEED AS YOU READ

productivity
quest
campaign
theme
economic

Which of the two ads or TV story board on the following pages grabs you the most? Why?



A Public Service of This Magazine & The Advertising Council

How would you like to sign the work you do?

It's a shame that most of us don't get to sign our work.

Because we'd probably do it better. Just out of pride. And that could mean better products and services for everybody. So, even if you don't have to sign your work, do the kind of work you'd be proud to put your name on.

America. It only works as well as we do.



144.
NATIONAL COMMISSION ON PRODUCTIVITY
"Sign Your Work"
XXME3601



1. (MUSIC UNDER)



2. ANNCR: (VO) What if we all had to sign the work we do.



3. Everybody would try to do his job better.



4. Just out of pride.



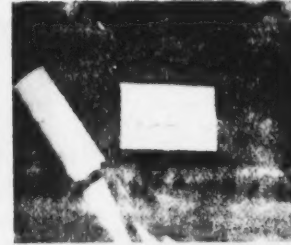
5. We'd give each other better services ...



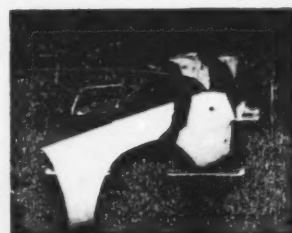
6. ... better products ...



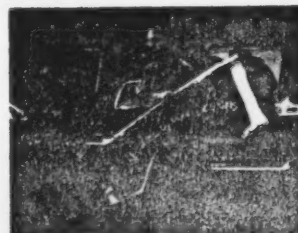
7. ... even better educations



8. for our money.



9. And we'd help keep jobs



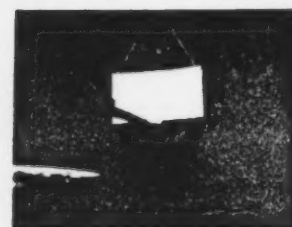
10. here in America.



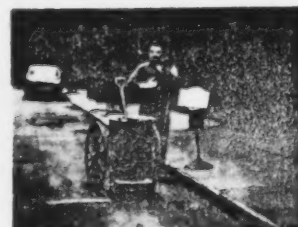
11. For now ...



12. ... and the future.



13. Want to see it all happen? You can.



14. Even if you don't sign your work.



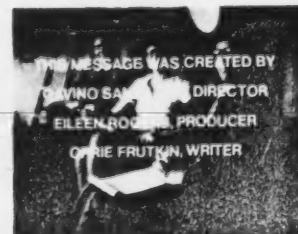
15. Just do the kind of work you'd be proud to put your name on.



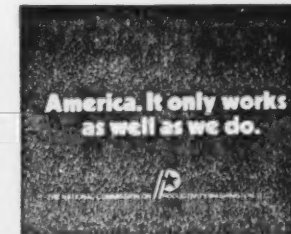
16. (MUSIC UP)
SINGER: America. It only works as well as we do.



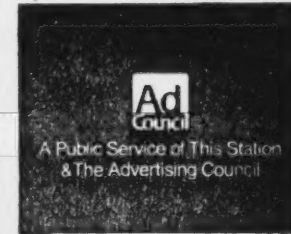
17.



18. America only works ...

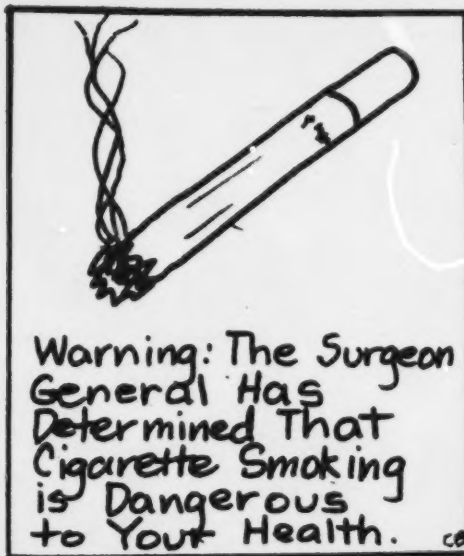


19. ... as well as ...



20. ... you and I.

"WHAT DID THE POPPA CHIMNEY
 SAY TO THE BABY CHIMNEY?"
 - "YOU'RE TOO YOUNG TO SMOKE!"



adapted from an article in the
 Wall Street Journal, November 29, 1972.

This message is found on every pack of cigarettes sold in the United States and in every printed ad for them:

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Yet, last year, more cigarettes were smoked in the U.S. than ever before. And this year, says John C. Maxwell of Oppenheimer and Company, 30% more people will be smoking. That means more than 554 billion cigarettes.

Some people in the cigarette industry believe that the cigarette consumption is increasing for people between the ages of 25 to 44. Robert H. Miller, an economist, states that by 1980 the number of 25 to 44 year olds will have grown by almost 28%.

So, why aren't people worried about their health and following the advice of the Surgeon General?

One executive from a leading tobacco company says that after people hear so many warnings about things being bad for them, they just turn them off. Others feel that cigarette consumption is increasing because there are less antismoking commercials being broadcast. "People don't see them and they start smoking again." Still others believe that when young people grow up, they will not remember so much cigarette advertising on T.V. and then the ban will really show its effects.

BRAIN BUSTERS

1. What did we find out. Do people smoke just because of advertising?
2. Why do people start smoking?
3. Why do people continue to smoke even though they know it might be bad for them?
4. How would you advertise to make people stop smoking?

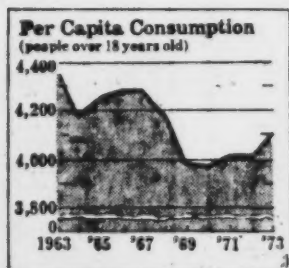
THINGS TO DO

1. Look for 3 cigarette ads in magazines or newspapers and check to see if the "WARNING" appears in the advertisement.
2. Do research on cigarette smoking and learn how it affects your health.

WORDS YOU NEED AS YOU READ

warning
billion
consumption
economist
executive
antismoking
broadcasted
ban

Domestic Consumption of Cigarettes



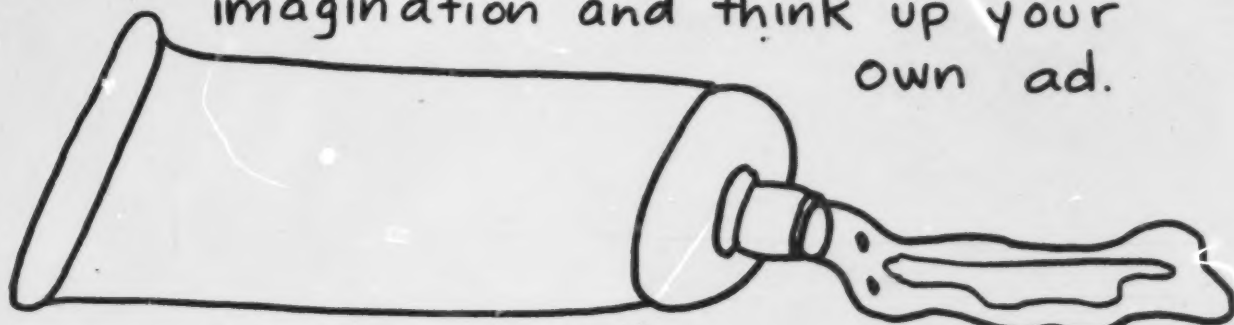
What does the graph tell us about advertising and cigarettes?

N.Y. TIMES
Nov. 5, 1973

Doing It Yourself -

WRITING AN AD

Here is a new product. It is a jam or jelly that is in a tube. Use your imagination and think up your own ad.



Here's what to do:

1. Draw a package design. (Fill in the tube).
2. Write a saying for the jam. (Write it by question 4.)
3. Check off if the ad is for ☐ T.V., ☐ Radio, ☐ Newspapers, ☐ Magazines, ☐ Posters or ☐ Direct Mail.
4. Tell about how you would advertise it.

The Saying:

* Follow the rules you've written for fair advertising.

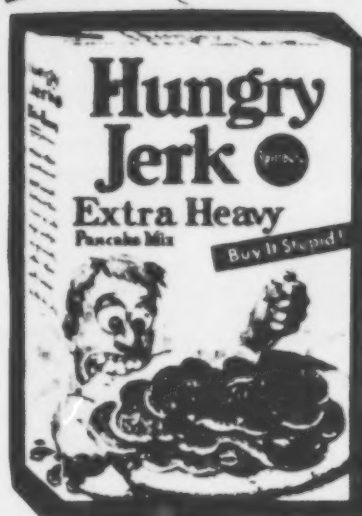
WACKY PACKS

New Fad for the Children of the Skeptical Seventies

"...Wacky Packages are selling rampant with their put-downs of products that kids have had thrown at them by TV and Mom..."

adapted from an article by Owen Edwards,
New York Magazine, October 1, 1973

Wacky Pack Sampler



Will advertising go too far?

Is it possible that advertising will die from over-kill?

Why do kids like wacky packs?

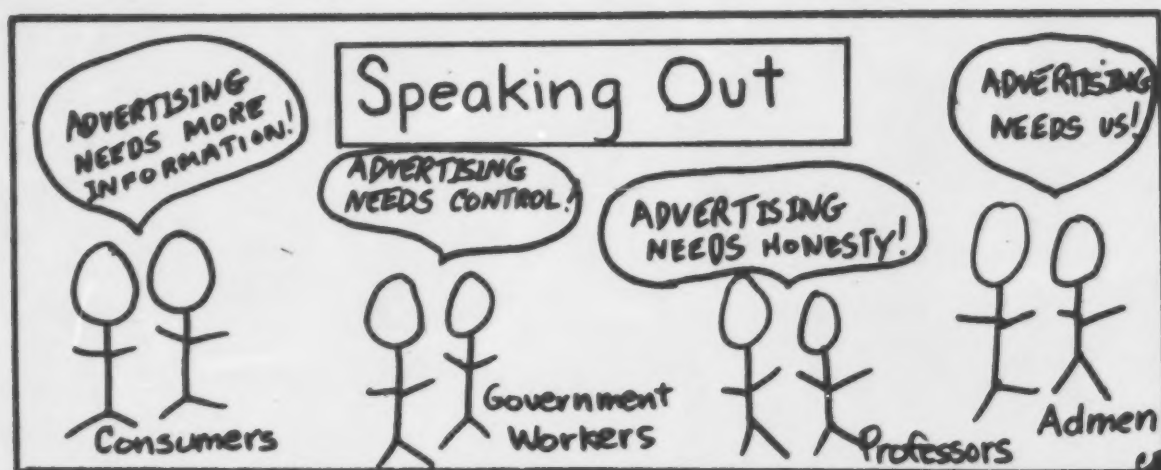
Will the next generation be anti-ads?

If so, how do you think we will buy and sell?

Speaking Out on Advertising

"ADVERTISING - TELL IT LIKE IT IS!"

adapted from an article in Business Week,
January 29, 1972.



Almost everyone is criticizing advertising: consumer groups, government agencies, university people and even admen themselves. What is the American public saying about advertising?

A nationwide mail survey was taken among nearly 900 men and women of all ages, incomes and backgrounds by Warwick & Legler, Inc., a major New York ad agency. The agency reports that 60% of those interviewed feel that the advertising industry deserves all the criticism it's getting and that less than half of all advertising is honest and informative. Nearly half of the people interviewed feel that advertising needed more regulation.

Advertising received in the mail is called direct mail advertising. These ads are considered the most misleading and least believable. Magazines seem to present the most believable advertising and then come newspapers, outdoor advertising, radio commercials and television commercials.

What bothers the public most in today's advertising? Almost half of the answers from the survey state misrepresentation and exaggeration of products or ideas. Other people write that they do not like hardsell ads and still others feel that many advertisements insult their intelligence. Seventy-five per cent of the people in the survey say that ads repeat themselves too much and more than half feel that ads do not give enough information.

When it comes to regulation or control of the industry the people surveyed seem to agree that no government agency should do the regulating. Surprisingly, 49% believe that advertisers and agencies should do their own regulating. Another 31% say that regulation should be done by a consumer group or council. Ten per cent feel that the media -- magazines, newspapers, radio and television -- should do the regulating.

Does the American public want advertising stopped? Even though the public says that advertising should be more honest and needs better regulation, 96% of those interviewed want advertising to continue. "O.K. advertising - tell it like it is!"

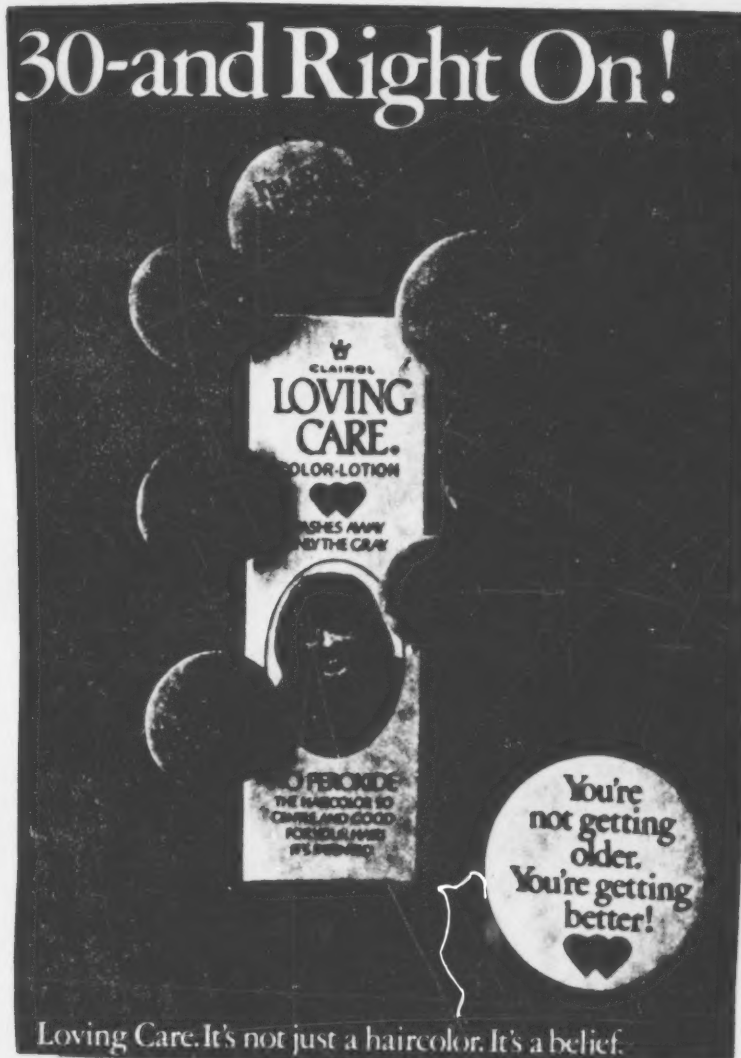
GETTING THE FACTS:

Circle the letter of the correct answer.

1. Direct mail advertising is
 - a. writing letters
 - b. advertising sent in the mail
 - c. the opposite of female advertising
 - d. a good way to advertise
2. The American public means
 - a. people from the Soviet Union
 - b. American Indians
 - c. all people living in America
 - d. astronauts from another planet
3. Which ads are most believable
 - a. outdoor advertisements
 - b. direct mail ads
 - c. television ads
 - d. magazine ads

BRAIN BUSTERS

1. In what ways does advertising need to improve?
2. Why do you think people want advertising even though it needs improvements?
3. Take a look at this ad. In what ways does it exaggerate or misrepresent the product? Does it give information?

WORDS YOU NEED AS YOU READ:

nationwide
survey
criticism
informative
regulation

misleading
exaggeration
products
hardsell
media



Here are 4 criticisms against advertising:

1. MISREPRESENTATION
2. EXAGGERATION
3. REPETITION
4. LACKS INFORMATION

Decide which of these ads could be criticized in any of these four ways. Write the number or numbers of that criticism next to the ad.

"Try it, you'll like it!"

"Jerry, What's the story?
What's the story Jerry"

"Libby frozen foods
have fun in them"

"It's the real thing"

"Aren't you glad you
use Dial? Don't you
wish everyone did?"

"You deserve a break today,
so get up and get away to
MacDonalds..."

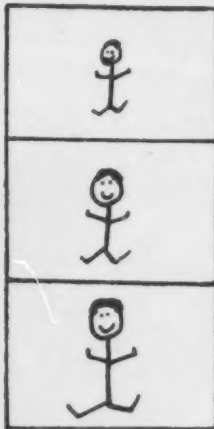
"Wrigley's spearmint gum -
Carry the big fresh flavor -
Wrigley's spearmint gum..."

DO YOU AGREE WITH F.T.C.?

adapted from "How Big Does The F.T.C. Want To Be?"
Fortune Magazine, February, 1972.

The Federal Trade Commission has been aiming its guns at "unfair and deceptive advertising" in a way that's been giving agencies and advertisers fits. Let's see what you think!

WONDER BREAD ADVERTISEMENT

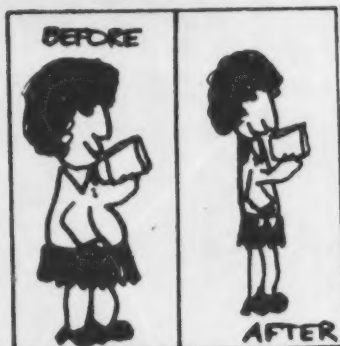


"He'll never need Wonder Bread more than right now, because the time to grow bigger and stronger is during the 'Wonder Years' - ages one through twelve. How can you help? By serving nutritious Wonder Enriched Bread."

IS THIS
UNFAIR
← AND
DECEPTIVE
ADVERTISING?

The FTC says that Wonder Bread is not different - it is the same as all enriched breads so it shouldn't claim any more credit for growth than any other bread. It also feels the ad takes advantage of parents' and childrens' desire for fast growth. What do you think? Do advertisers have the right to publicize qualities which their products share with others?

PROFILE BREAD



The FTC says that when Profile Bread calls itself a "Weight-Control Product" people get the idea that just by eating this bread one can lose weight. What does a "Weight-Control Product" mean to you?

A Weight-Control Product

The FTC has forced Profile Bread to spend 25% of its advertising budget this year to make it clear that just by eating Profile, weight will not be lost. Do you think they should have been made to do this?

If the FTC is very strict, how do you think advertisers will feel about this?

FAIR RULES FOR ADVERTISING— WHAT'S BEING SAID?

**FTC plans industry meeting
to set children's tv ad rules**

**Get back to (product)
basics—creativity
can get in the way**

**FDA's final rules hit
some health food ads**

something to think about:

We no longer buy oranges, we buy health.
We do not buy just an auto, we buy power.

MILWAUKEE AD EXECUTIVE

"What difference really is there between brands of
gasoline, tires, cigarette tobacco, orange juice,
milk and what have you?"

PIERRE MARTINEAU, CHICAGO TRIBUNE

"Psychiatrists say that people have so much to choose
from that they want help - they will like the package
that hypnotizes them into picking it."

GERALD STAHL, PACKAGE DESIGNERS COUNCIL

"There is pressure on Americans to consume, consume,
consume, whether we need or even desire the products
almost forced upon us."

CHRISTIANITY AND CRISIS, A CHURCH
PUBLICATION

adapted from statements in The Hidden Persuaders
by Vance Packard

FAIR RULES FOR ADVERTISING—

Do T.V. Commercials Tell The Truth?

adapted from an article in The Times, 8/9/73.

Two seventh graders from California wanted to find out if the Trident saying "Four out of five dentists recommend sugarless gum for their patients who chew gum," was really telling the truth.

Ava Parra and Maureen Hillman wrote to the manufacturers of Trident and called 50 dentists to find out which gum they recommended. The girls found 40 dentists that chose Trident or any other sugarless gum. The girls felt that the Trident saying was true but that it could be confusing.

BRAIN BUSTERS

1. Think of an ad you've recently seen or heard advertised. How would you find out if what is being said is true?
2. Who would you contact about unfair advertising?
3. Make a list of rules that you would want advertisers to follow for fair advertising.

CAN ADVERTISING TAKE CARE OF ITSELF?

The American Association of Advertising Agencies does have a "Creative Code" for the advertising industry to follow. It tells about what advertisers should and shouldn't do, and is a way for advertising to take care of itself. Here's part of what that code says:

- A. Advertising has two jobs --
 - 1. to help consumers know about goods and services
 - 2. to help persuade people to buy their goods and services
- B. Advertising is a way to help build business and profits
- C. Advertising should respect the rights and interests of ALL people because it reaches us in so many ways
- D. Advertising should not make --
 - 1. false, misleading or exaggerated statements
 - 2. false testimonials (people say they use a product that they really don't use)
 - 3. statements that unfairly put down other people or products
 - 4. statements that repeat themselves too much
 - 5. statements that irritate or bother people

BRAIN BUSTERS

- 1. What do you think of this code?
- 2. Does it protect the consumer?
- 3. Are the rules you wrote for fair advertising like those in this code?

THINGS TO DO

- 1. Check the ads you see or hear. Do any seem to go against the code?
- 2. If so, write to the American Association of Advertising Agencies and state why you think the ad goes against the code.



WHERE DOES THE MONEY GO?



BYE!



BYE!

Some popular ways to advertise are:

NEWSPAPERS
MAGAZINES
TELEVISION
RADIO
DIRECT MAIL
OTHER*

WHICH COMES FIRST?

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

Arrange these ways of advertising in the order that you would like to spend your money to advertise a new product. For example, if you put magazines first, you will be spending the most money on that. See if where you put your money is how the nation does it!

* Advertisers spend money on "other" kinds of ads. For example, store displays, subway ads, free samples, matchbook covers. Advertisers spend more than \$1 billion advertising in the telephone book Yellow Pages! Can you think of any other ways?

ANSWERS

Here's how the nation spends its advertising money:

1. Newspapers -- \$7 billion
2. Television -- \$4 billion
3. Direct Mail -- \$3 1/2 billion
4. Magazines -- \$1 1/2 billion
5. Radio -- \$1 1/2 billion
6. Other -- \$4 1/2 billion

Resources

ASSOCIATIONS

(Information, pamphlets and speakers.)

ADVERTISING	Advertising Club of New York 23 Park Avenue, New York City	685-1810
	American Association of Advertising Agencies 200 Park Avenue, New York City	682-2500
	The Advertising Council, Inc. 825 Third Avenue, New York City	758-0400
	Direct Mail-Marketing Association 6 East 43rd Street, New York City	689-4977
	Outdoor Advertising Association of America 625 Madison Avenue, New York City	758-0090
NEWSPAPERS	American Newspaper Publishers Association 11600 Sunrise Valley Drive, Reston, Virginia 22070	(703) 620-9500
	Newspaper Advertising Bureau, Inc. 485 Lexington Avenue, New York City	557-1800
MAGAZINES	Magazine Publishers Association 575 Lexington Avenue, New York City	752-0055
BOOKS	Association of American Publishers 1 Park Avenue, New York City	689-8920
TELEVISION	Television Bureau of Advertising, Inc. 1 Rockefeller Plaza, New York City	PL 7-9420
	National Association of Broadcasters Television Information Office 745 Fifth Avenue, New York City	759-6800
	Teachers Guides to Television 145 East 69th Street, New York City	249-2249
RADIO	Radio Advertising Bureau 555 Madison Avenue, New York City	688-4020
PRINTING	Printing Industries of Metropolitan N.Y. 461 Eighth Avenue, New York City	760-1729

Resources

I. The Largest Advertising Agencies, ranked by annual billings (from National Register Publishing Company)

1. J. Walter Thompson Company, 420 Lexington Ave., New York City
2. McCann-Erickson, Inc., 485 Lexington Avenue, New York City
3. Young & Rubicam International, Inc., 285 Madison Ave., New York
4. Ted Bates and Company, Inc., 1515 Broadway, New York City
5. Leo Burnett Company, Inc., 767 Fifth Avenue, New York City
6. Batton, Barton, Durstine, and Osborn, Inc., 383 Madison Ave., NYC
7. Ogilvy and Mather, Inc., 2 East 48th Street, New York City
8. Grey Advertising, Inc., 777 Third Avenue, New York City
9. Compton Advertising, Inc., 625 Madison Avenue, New York City
10. Doyle, Dane, Bernbach, Inc., 20 West 43rd Street, New York City
11. SSC and B, Inc., 575 Lexington Avenue, New York City
12. Benton and Bowles, Inc., 909 Third Avenue, New York City
13. Foote, Cone, and Belding Communications, 200 Park Avenue, NYC
14. D'Arcy-MacManus International, Inc., 437 Madison Ave., New York
15. Kenyon and Eckhardt, Inc., 200 Park Avenue, New York City
16. Dancer-Fitzgerald-Sample, Inc., 347 Madison Ave., New York City
17. Needham, Harper, and Steers Advertising, 909 Third Ave., NYC
18. William Esty Company, Inc., 1345 Avenue of the Americas, NYC
19. N.W. Ayer and Son., Inc., 1345 Avenue of the Americas, NYC
20. Wells, Rich, Greene, Inc., 767 Third Avenue, New York City

II. The Leading National Advertisers, ranked by advertising expenditures in 1974 (from Advertising Age, August 18, 1975)

1. Procter & Gamble Company (Ohio)
2. General Motors Corporation (Detroit, Michigan)
3. Sears, Roebuck & Company (Chicago, Illinois)
4. General Foods Corporation (White Plains, New York)
5. Warner-Lambert Company (Morris Plains, New Jersey)
6. Bristol-Myers Company (New York City)
7. American Home Products Corporation (New York City)
8. Ford Motor Company (Detroit, Michigan)
9. Colgate-Palmolive Company (New York City)
10. U.S. Government
11. R. J. Reynolds Industries (North Carolina)
12. American Telephone & Telegraph Company (New York City)
13. Heublein Inc. (Farmington, Connecticut)
14. International Telephone & Telegraph Corporation (New York City)
15. Chrysler Corporation (Detroit, Michigan)
16. Lever Brothers (New York City)
17. Sterling Drug Inc. (New York City)
18. RCA Corporation (New York City)
19. Richardson-Merrell Inc. (Wilton, Connecticut)
20. Philip Morris Inc. (New York City)
21. General Electric Company (Fairfield, Connecticut)
22. American Cyanamid Company (Wayne, New Jersey)
23. Gillette Company (Boston)
24. Norton Simon Inc. (New York City)
25. Coca-Cola Company (New York City)

Resources

Open Doors: Guide to Business Resources for New York City Schools (Note especially section on Communication)

Students may enjoy reading:

Macy's, Gimbel's, and Me
Bernice Fitz-Gibbon

From Those Wonderful Folks Who Gave You Pearl Harbor
Jerry Della Femina

EVALUATION SHEET - PLEASE RETURN

OPEN DOORS: WORLD OF WORK CURRICULUM UNITS
Office of Career Education, New York City Board of Education

These materials are designed to help each student gain understanding as consumer, citizen and potential wage earner.

They should bring information, issues, and living contacts into classroom-based study.

IMPORTANT: TO MEET YOUR NEEDS WE MUST HAVE FEEDBACK

Title of Booklet: _____

Please check below:

1. Captures interest of students good___ fair___ poor___
2. Provides basic information about fields good___ fair___ poor___
3. Introduces information about careers good___ fair___ poor___
4. Raises basic questions good___ fair___ poor___
 - a) for discussions
 - b) for further study good___ fair___ poor___
5. Stimulated use of outside contacts good___ fair___ poor___
6. The format is good___ fair___ poor___
7. The contents are good___ fair___ poor___
8. Which pages did you use? _____
9. How much time did you spend on these materials? Days___ Weeks___
10. Want other units in the following fields: _____

11. Comments and suggestions: _____
- _____
- _____

Name _____ Position _____ School _____

Materials used in _____ course at _____ grade level.

Please return this to: OPEN DOORS
20 West 40th Street
New York, New York 10018

1975-76

Mrs. Robert A. Low, Director
391-1960

DID YOU KNOW? There are other materials available from OPEN DOORS, both curriculum units and borough guides, which you can use with your students to explore the world of work?

Guides to Business and Community Resources

Brooklyn
Bronx
Queens
Staten Island
New York City

Law Resource Guide

Inventory of World of Work Organizations

Career and Urban Exploration Courses In N.Y.C. High Schools

"Exploring The World of Work" Curricula Booklets:

Youth And The Law

What's Cooking, Who's Cooking Our Food?

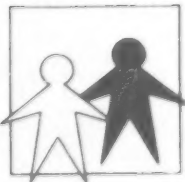
Housing Is Everyone's Problem

You've Come A Long Way, Baby!

Where It's At In Health Care

Labor Unions: Getting It Together!

Me And My Neighborhood



OPEN DOORS 20 West 40th Street, N.Y.C. 10018 Tel. 391-1960
sponsored by THE ECONOMIC DEVELOPMENT COUNCIL
with THE NEW YORK CITY BOARD OF EDUCATION